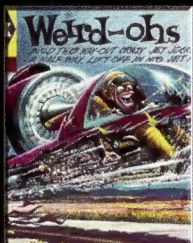


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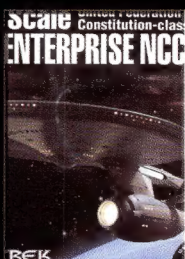
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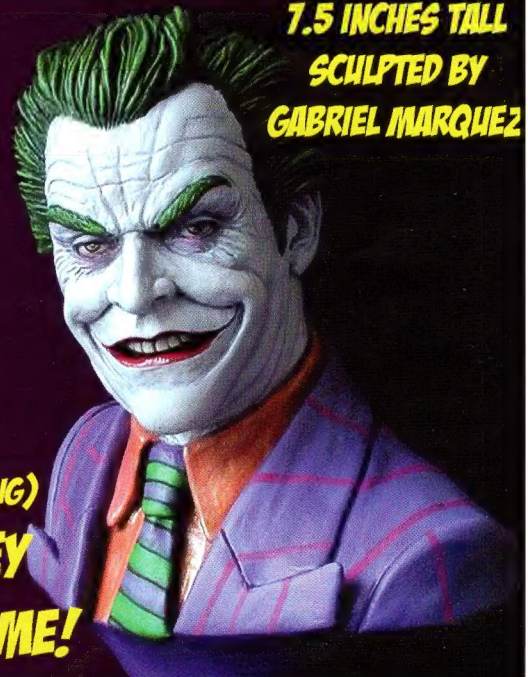
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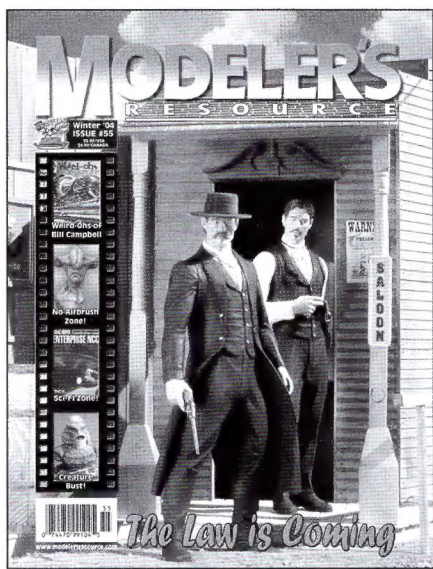
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12

The Law is Coming!

Fred DeRuvo creates a diorama fit for two legends of the West!

Boxed pictures:

Weird-Ohs (Bill Campbell)

Phil Sera (Telazar)

Bandai Enterprise (Bandai)

Creature from the Black Lagoon (Jim Capone)

Main cover photo: Dave Bengel

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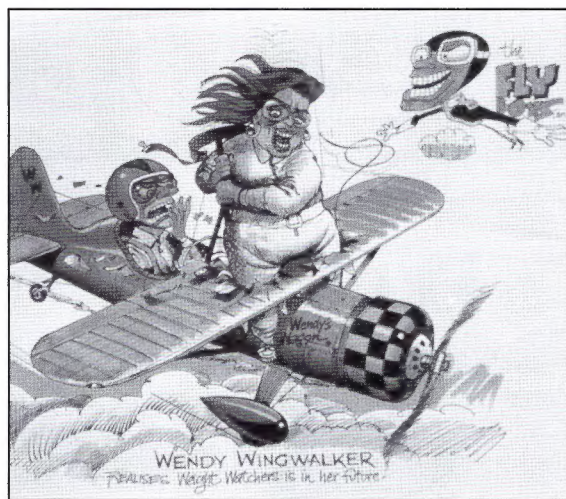
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Weird-Ohs!

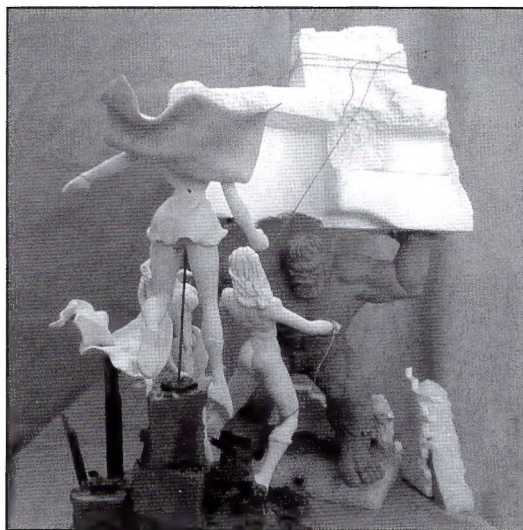
Where would our modeling be without Mr. Bill Campbell who gave us many memorable characters that wound up being produced in styrene! Join Mark Cantrell as he finds out more for us.



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Three Against One!

The Kitman is back with another conversion extraordinaire! Three female superheroes against one hulk of a monster!



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The Creature!

Dave Bengel reports on some new improvements to an old creature!



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Bat Kits!

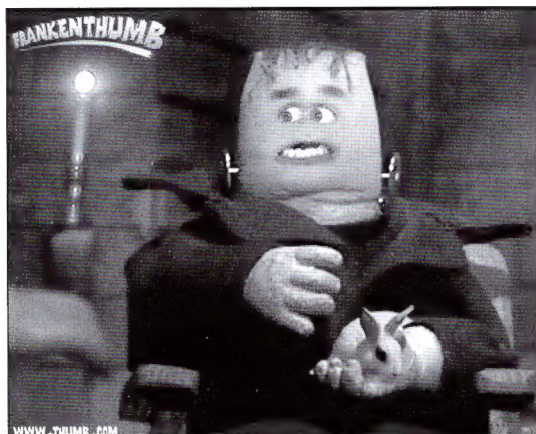
Jim James takes on the diecast vehicular Batman™-related kits!



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Jim Bertges finds out more about Steve Oedekirk's company...and they're not just thumbs!



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Modeling or Fabricating?

Not long ago, I happened upon one of the many model-related discussions that was taking place on one of the boards on the 'Net. Not so weird, except for the fact that there were a number of individuals who were proclaiming rather obtusely that people who simply glued together existing parts of a model weren't really modelers at all. Nope. In order to be classified as a real "modeler," you had to actually scratchbuild as much as necessary. It didn't work to simply take pieces out of a box, clean them up, glue them together and paint them. You had to **create** the parts as much as possible too. Well excuse me for a minute, but the people who do what I just described are really **FABRICATORS**, not modelers.

It's funny, but when I think of it, I have noticed that there is a certain path that many **MODELERS** take when they get back into modeling as adults. It goes something like this: first, they find that their interest in modeling is rekindled either because they came across a magazine like *Modeler's Resource* unexpectedly at the bookstore and they became hooked. They might also have been talking to a colleague or friend and the subject of models came up. Consequently, their friend turned them onto modeling by showing them their models. However they found their way back into the modeling arena, they got here with a new excitement (probably due to the fact that as adults, they are now in control of their budget, as opposed to when they were kids and everything else seemed to control it!). Okay, so they got back in and began building models. Then, nearly immediately they began to realize that their painting skills simply sucked ('scuse my French)! Beyond that, they weren't sure what to do with a resin or vinyl kit. How DO you glue those parts or trim 'em, etc.? So, they ask questions, learn from others and then take their modeling to the next level. Soon, they're fairly happy with what they are accomplishing and so they build and paint models right out of the box and are they happy or what? Absolutely.

Time goes on and pretty soon, they begin looking at models with a critical eye. "Gee, this model might look better if his arm was raised slightly higher" or "Man, if the base was bigger for this model and had more of a mountainous backdrop" etc. You get the picture and so the customizing begins. They become madmen at customizing. Soon, they start thinking, "You know, I bet I could sculpt a wall/tree/rock/person for this model!" So, they start out small, then soon, they're sculpting everything they can think of to add to their models. Soon, they decide that others could benefit from their hard work! Maybe they would even **BUY** one of their models! Nothing wrong with that.

Of course, you see where we're heading, don't you? That guy that used to be so happy building and painting models out of the box isn't happy anymore unless he's actually sculpting models. He's come full circle. In the process, he may have begun to look a bit down on those "poor souls" who have never gotten past building and painting kits straight out of the box. Now, certainly not all folks do this, but some do. When taken to the extreme, the natural progression of this attitude is to insist that only those who actually make their parts are truly modelers. The problem? So, I take a sheet of styrene or a clump of clay and create what I need. I do this when it's absolutely necessary and I never get too deep into that process. Why? Because I don't want to lose the feel of simply being a modeler. I always want to be the guy who takes a kit out of the box, builds it and paints it and sets it on the shelf. Sometimes, I probably go overboard on the dioramas that I create and it drives me crazy! Ask Dave Bengel of Skyhook Models. He'll tell you how long some of my dios take and how many questions I ask him about one thing or another because of his expertise in **fabricating**. With that, I seem to have gotten to the point that when I think of simply building a styrene kit exactly like it is out of the box I think, "Nah, that's TOO simple. I HAVE to do something to it!"

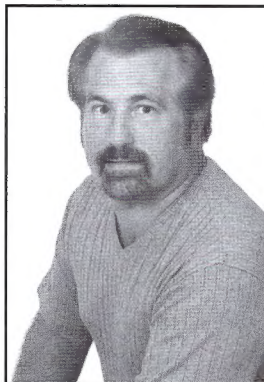
Don't let anyone make you feel as though you have to go beyond where you want to be. Don't let anyone try to make you feel that you're somehow less than if you find enjoyment by "simply" putting precut/predesigned pieces of plastic or resin together and painting them. Sometimes, if I need a brick wall, I'll go buy one at my local hobby or dollhouse shop, rather than scratchbuild one. There are some folks who have gotten to the point that they feel it's cheating to do that, so they scratchbuild their own. That's wonderful...for them. I applaud their talent and ability, but most of the time I'd rather enjoy modeling as modeling, not fabricating. How about you?

Well, Happy New Year folks! Hope the holidays were good to you and yours. Enjoy this issue and we'll see you promptly next time, the first week of April!

Fred

We Goofed!

In Issue 54's article titled, "Piling on the Concrete," Phil Sera has brought it to our attention that while he credited Anthony Mestas as the creative source for rendering concrete on his own website, he inadvertently failed to acknowledge Mr. Mestas within the confines of this recently published article. Mr. Sera regrets the omission.



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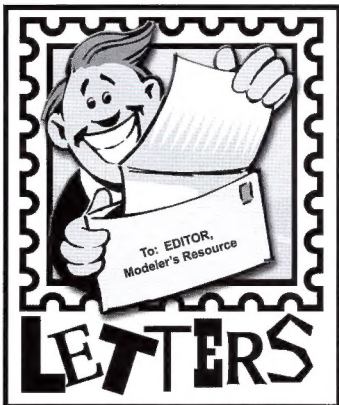
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"Have Some Questions"

I am a 47-year-old male getting back into modeling and need to know if there is a source for suggesting a basic modeling glue for styrene. You know, what's a good glue to use? What kind of hobby knives, etc.?

Wouldn't it be cool if Revell-Monogram, or someone else would put out kits based on the cars on "Monster Garage" and the bikes of "American Chopper"? Kits like those would seem to me to be a way to reintroducing someone to modeling, or making a father/son (daughter) bonding experience.

A cartoon by Mike Fisher?! Keep this guy around. I've followed him since the days of 3-D Pete and would love to see more of his work. Great issue overall, thanks a bunch.

Charlie Cockett
341 West 23rd Ave
Torrington WY 82240
cockett@netcommander.com

- We've printed your letter as you requested in the hopes that maybe some of our readers will have some opinions about what glue works best, etc.

For a basic styrene kit, use either glue specifically for plastic (available in most hobby shops) or you may have to use CA glue (commonly referred to as "superglue"). Certain kits that Polar Lights has produced for instance, were produced with a specific type of plastic that needs "superglue."

The same thing applies to hobby knives. Any name brand will work and they can be purchased at hobby shops or arts and craft stores. Just remember that it is important to change the blade often so that you're always using a sharp blade. This tends to eliminate or reduce accidents that can happen with a dull blade.

We agree; some of the subjects of Jesse James' Monster Garage and American Chopper would make great kits! Who knows what we'll see in the future.

Glad you liked Mike's first cartoon with us. We enjoyed it as well and look forward to more from him. Thanks again for writing.

"A Comment Bill Basso's Article"

Dear Fred,

I have to make a comment on something Bill Basso mentioned in his article on The Warlord. He first cleans the model with rubbing alcohol, fol-

lowed by a wash with liquid dish soap and water to remove any traces of the mold release agents. Rubbing alcohol (which is mainly isopropanol [aka isopropyl alcohol]), contains various oils (to prevent friction burns when used for rub downs). Also, some people recommend rinsing their model with the rubbing alcohol after the soap wash and prior to priming. In both cases, traces of the oils in the rubbing alcohol can remain on the figure prior to painting and cause adhesion problems with the paint job. A much better (safer) approach for cleaning is to first do the liquid soap cleaning, let the figure dry, then rinse or wipe down with PURE isopropanol and let dry. This will remove any traces the liquid soap might leave as well as any mold release agent still present. This solvent is readily sold in any pharmacy or retail food chain right next to the rubbing alcohol (check the label carefully). It's usually marked "91% Pure" (the other 9% is water), but if you're real lucky, you can find some that is 95% or even 100% (even better).

If, for any reason, you can't find it there, go to your local home improvement store and buy a gallon (very cheap; it will contain various amounts of other solvents), or of methanol (aka wood alcohol, aka methyl alcohol), or even denatured alcohol (ethanol, aka ethyl alcohol), with added solvents to prevent drinking.

In all of these cases, they can be used either before or after the dish soap cleaning and sometimes alone. The other solvents definitely won't hurt either styrene or resin and most likely won't affect vinyl. Since the exact amounts of the "other solvents" is not stringently controlled, it is best to first test a scrap of the vinyl first. I haven't found any problems yet. I hope this info is useful to you and any other modelers. Good luck.

Rudolph Lauer (E-mail)

"MR Has Improved"

Hi Folks!

I just want to let you know that the latest issue was the best issue you have had in a long time. I love your magazine, but I think it has been lacking recently in good articles. I love the older issues because the kits on the articles were really well sculpted ones and the paint jobs were superb, but for the past couple of years it has declined to ordinary or even badly sculpted kits and sometimes bad paint jobs. I found myself buying one out of three MRs and for someone who loves this hobby this is very unusual.

However, the past few issues have been great and (issue 53) was the best yet. Great kits, great articles with a lot of good photos and wonderful paint jobs by Mr. Bill Basso, Phil Sera and Mark McGovern. I hope to see more issues like that, but keep in mind the kind of kits that are chosen for articles. Kits that are disproportional and/or have a bad pose are not the best for a magazine. Believe me, this is a constructive criticism.

I love your magazine and will always buy it if I live to be a 100 years old.

Have a great day and keep up

the good work.

Edison Goncalves, Phoenix Az
(E-mail)

- First off, thanks very much for taking the time to write with your constructive comments. We appreciate that and have certainly taken your comments in the way in which they were meant.

Your points are duly noted. In the past we have relied too much on what dealers/kit producers were willing to send us to use in articles. We have changed our policies and actively pursue kits that WE want in the magazine. Often the expense associated with that is clearly overridden by the quality of the articles as the end result.

We would agree with you about Phil, Mark and Bill. The quality of their articles and kits used is top notch and you can expect more from them. In fact, Bill Basso has agreed to write at least one additional article which will take readers through the process of sculpting one of his projects. We also hope to obtain another painting article from him as well. Mark and Phil both have also turned in some fine articles that are slated for publication as well. Beyond these gentlemen, we also have more quality articles from the Morgans as well as newcomers like Jim Capone, not to mention our current staff of terrific writers. We stand in awe of their skills and abilities and are very happy to share their work with our readership. We're grateful for each and every one of them.

Thanks again for taking the time to write and share your thoughts. That means a great deal to us because when we hear from readers, even though we might not be able to follow through on every suggestion, we DO take every suggestion seriously.

"Imagine-Nation was Fun!"

Dear Modeler's Resource,

I love your magazine! You guys just don't show cool photos, but also helpful modeling tips/demonstrations.

I just got back from Las Vegas and the Imagine-Nation Expo. Man, was it fun! This is my second year and I've got to say, it just keeps getting bigger and better. Hope Modeler's Resource has some event coverage and photos. There were many more entries to the model contest and competition was tight. The guest speakers, Jordu Schell, Steve Wang, Bernie Wrightson and all the rest were very open and had lots of valuable information.

I noticed a cut back of vendors this year. Too bad - **FOR THEM!** There were lots of participants with spending cash (before they got to the casinos!), so money was there to be made.

The great thing about holding an expo in Vegas is foot traffic. You get people who never built a model in their life or for a long time, coming in to the show because of the cool stuff they saw as they walked by. This show seems to be growing and I have no vested interest in it other than being an avid modeler. New blood is beginning to trickle into this recovering hobby, so let's support that.

All in all, it was a marvelous time. Can't wait to go back next year! I even

made some new friends who live in my Los Angeles area. Hey, how about an article on how to produce and set up your own model shows? I'd be very interested in getting something going here in the L.A. area. Thanks for the space and continued success!

Oh, almost forgot this question - does it benefit you more if we as readers subscribe, or purchase your magazine from our favorite local spot?

Sincerely, Preston Adams (E-mail)

- Thanks for writing. Very glad you enjoyed Imagine-Nation. Hopefully, that show will continue to expand and play an important part in the industry.

As far as writing an article on producing your own show, it would probably take more than one article. Suffice it to say that there is a great deal that goes into a show and regardless of how well you do (or think you do) in setting it up and creating an atmosphere that caters to modelers, there will always be someone who will do their level best to knock it down. Great planning, a good deal of money and an ability to rise above all of the nonsense that may come into play is what's needed to produce something that folks want to invest in (either by attending as vendors or as just attendees) when contemplating the idea of putting on any modeling show. Your best bet is to hook up with folks who have done some kind of show before (regardless of size) and who live in your area. Start small and grow from there. Don't let the disappointments that may arise get you down and as REO Speedwagon says, "Keep pushin' on."

On your last note, we always prefer that folks purchase our magazine at their local establishment(s) whenever they can. You should subscribe if you fail to find the magazine locally on a consistent basis. For you living in L.A., finding the magazine shouldn't be that difficult at all. Thanks again for writing, Preston.

"Commend Your Decision"

Please extend my subscription for two (2) more years. Please find enclosed a money order for \$30.00 to cover the cost.

M.R. is still the best modeling mag on the market as far as I'm concerned. I must commend your decision to put your family first over all else. You have my utmost respect.

Thanks, Michael Cook

- Thanks Michael. You know, it's often said that everyone has an opinion. We happen to like yours. Seriously though, we've got your subscription extended and we thank you sincerely for your continued patronage.

.....
Got something you'd like to say? Have a question that's burning a hole in your head? We're here to help. Put pen to paper (or keyboard to e-mail) and send away. We can't print all letters and we reserve the right to edit letters for length as necessary. We'd like to hear your thoughts and your suggestions about Modeler's Resource and the modeling/hobby industry. While we cannot do everything that's suggested, we take each comment seriously.

I didn't discover the first edition of N&T's Guardian of Gotham until it was long out of production. The day I heard they were producing a second edition I placed my order. This was a "must have" kit for me. I already had their Joker with a Bomb and wanted to complete the set. The Guardian and rectangular base are solid cold cast resin. The figure comes in two pieces. Glove details are made of white metal. The rooftop is hollow cast resin and there are two small resin chimney parts and a decorative white metal detail for the rooftop. Also included are a brass nameplate and a piece of adhesive backed felt for under the base.

Batman is defiantly posed on a sloping rooftop. I wanted to show the city of Gotham in the background. It was necessary to use forced perspective in order to achieve this effect. An illusion of depth would be achieved by using buildings that were progressively smaller in scale. I purchased three buildings kits for model trains layouts. One was in HO scale and two of a second kit in the smaller N scale (1). Buildings were chosen for their potential "Gotham" look.

The two N scale kits of the same building were carefully cut into pieces, then reassembled to make one larger structure (2). The lower entrance sections were removed from the two front pieces. The bay window parts were stacked together to double their height (A). The two back wall pieces were combined to add more height (B). The original wall sections had only a single middle window. Creating a double middle window matched the windows on the lower floors and added necessary width. Several pieces from the sides of the building were overlapped to make two additional floors (C). An entrance section was added to the bottom to finish the façade (D). The original three-story buildings were kitbashed to create a nine-story structure.

The basic buildings needed to be embellished to give them more of a "Gotham" look (3). A couple of gaming miniatures were cut and attached above the bay windows on the N scale building. A finishing strip was also added along the top (A). A relief of a group of figures was added to the tallest building using several HO scale people. Drapery was fashioned using lead foil. Some small HO traffic cones topped with wooden beads were placed on the top corners to create additional detail (B). A section of an HO bridge was attached along the top of the last façade. This building was made from the back wall of the HO kit (C). The buildings are attached to the base with pins made from coat hanger and attached with Zap-a-Gap (4).

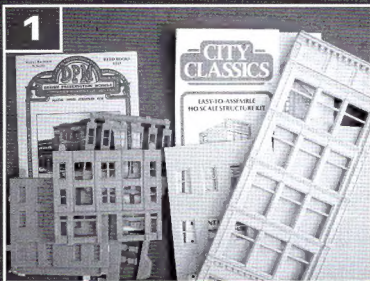
A larger base was needed to accommodate the added background. I liked the base that came with the kit. I decided to add an extension to the existing base rather than make a completely new one. The trim was first removed from the back edge of the resin base using a belt sander (5). The extension was made from a piece of 3/4" plywood. Three aligning holes were drilled into the adjoining edges of the resin and plywood. The threaded sections of bolts were used as pins (6). This would be glued together later. All of the individual elements were kept separate until after painting.

The building that Batman stands on is hollow. I wanted to guarantee a secure connection to the base. A piece of pine was cut to fit inside the bottom of the rooftop. Small holes were drilled through the resin into the wood. Large brads with the heads removed were then glued into the holes pinning both together (7). (The vertical pin through the base secures the figure's foot to the roof.) Paper clay was used to fill the slightly recessed hole. A little Zap-A-Gap was applied along the inside of the seam to



ONE "BAD" BAT

BY JIM CAPONE



complete the bond. Two holes were then drilled through the resin base into the rooftop. A couple of sheet metal screws held the rooftop firmly in place.

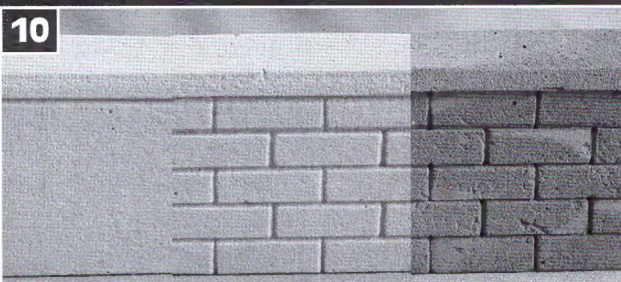
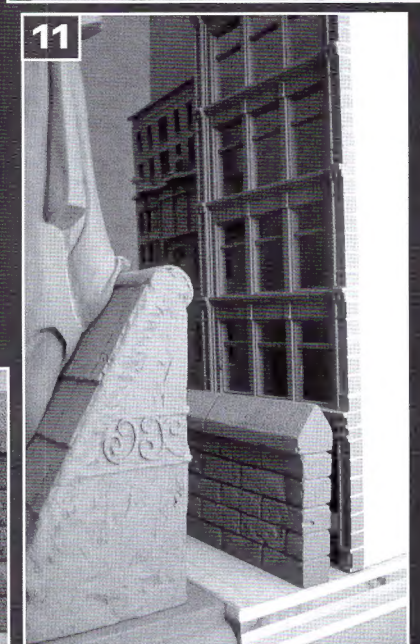
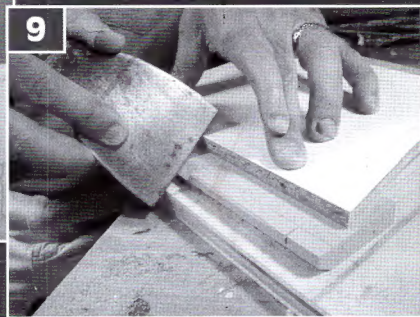
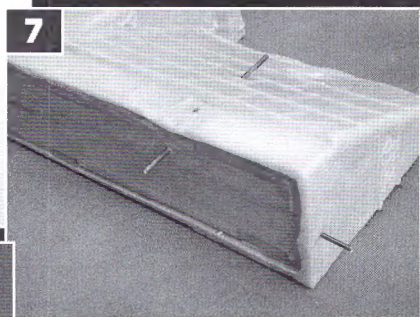
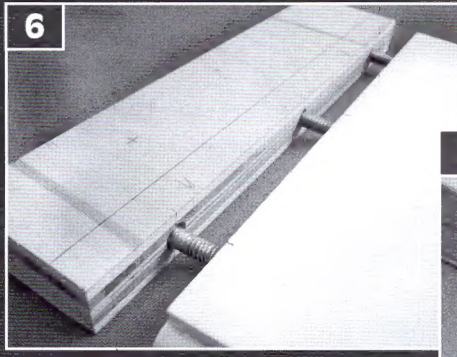
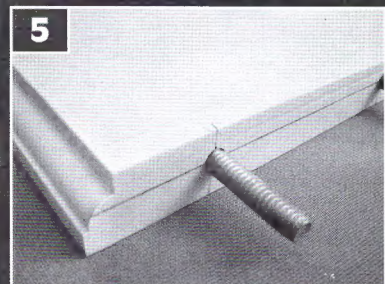
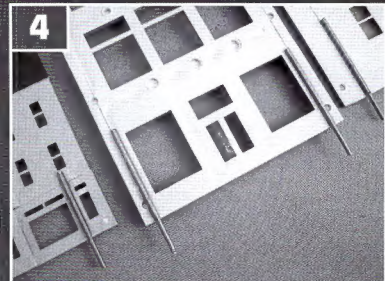
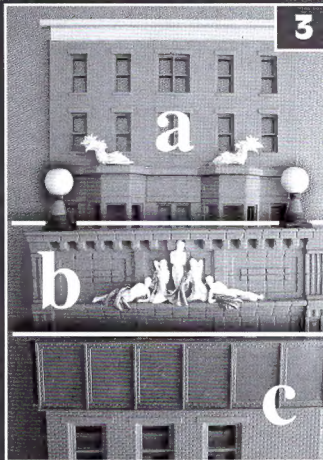
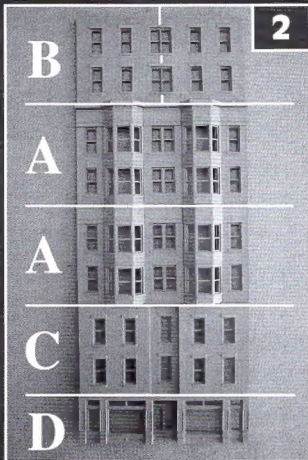
Some minor adjustments were made to the Batman figure. A half-inch post at the base of the figure's cape fits into a notch on the sloping roof. I added pins to the bottoms of the feet to hold the figure more securely in place (7). There was a gap where the bottom of the cape should fit against the chimney. Paper clay was used to widen the folds in the cape and fill the void (8). It was applied to the bottom of the raised boot for the same reason. It was also used to fill the seam where the leg was attached, where the white metal parts connect to the gloves, and to fill small air holes and minor flaws.

Something was needed to blend the foreground into the background. A short wall was made from Balsafoam for this transition piece. The top edge of the wall was beveled into a point. Balsafoam was sandwiched between two offset boards with parallel straight edges. A wide putty knife was used to scrape away the foam. The putty knife rested on the edges of the offset boards forming a consistent angle the length of the wall (9). Brick lines were scored into the foam with a burin. A ball of crumpled aluminum foil was rolled and pressed into the foam to add texture (10). Large air holes were filled with modeling paste.

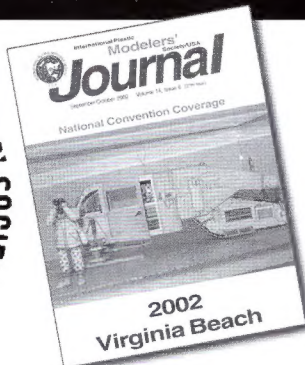
The background would be a painting of the night sky. A sheet of 1/4" underlayment was used because it is light and solid. The surface was sealed with a primer and then given several coats of gesso. A finishing sander was used to achieve a perfectly smooth surface. A piece of 1/8" Plexiglas was cut into a circle to serve as the moon. The panel was attached to the base with screws.

All of the components were put together for a visual check. The figure looked slightly cramped against the background. I decided to double the length of the base extension. Thank goodness the parts weren't glued yet. A little more space was also added between the building facades. This resulted in a large gap between the foreground building and the back wall. A sidewall was added to fill in the space (11).

At this point I was satisfied with the arrangement and fit of all of the parts. Now it was time to begin painting, but first a break. It took several months to pull together all of the components used in this project. Color choices and painting approaches need to be finalized. Also, a theory on how to achieve a night sky effect must be tested. I'll have this all worked out very soon!



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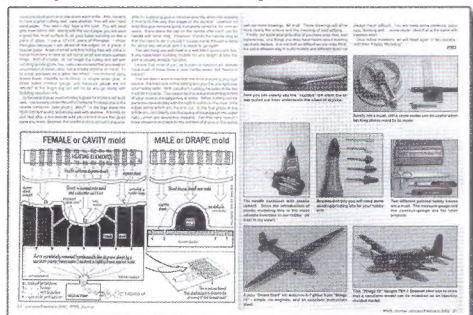


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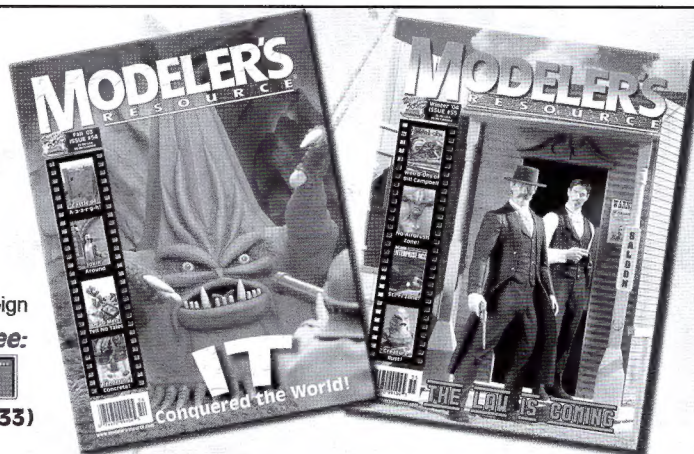
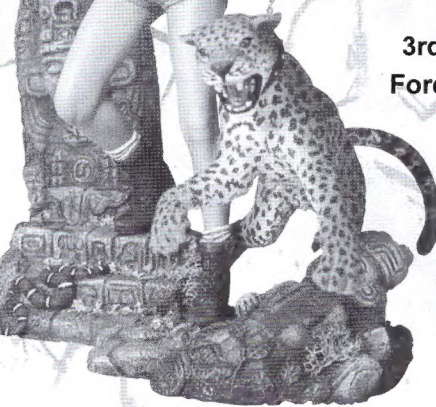
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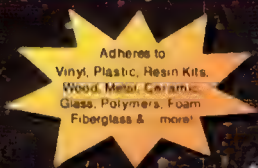
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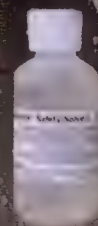
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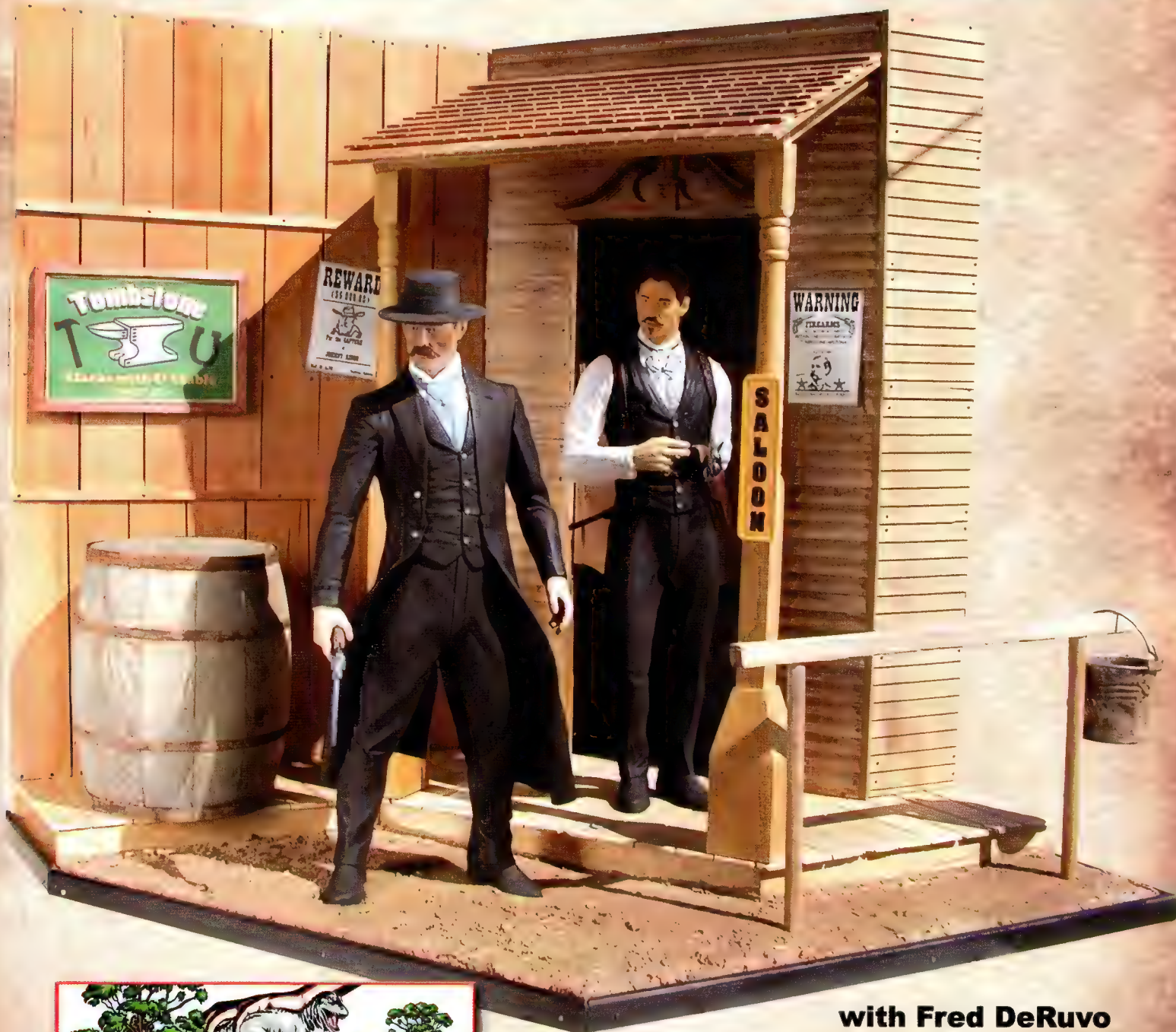
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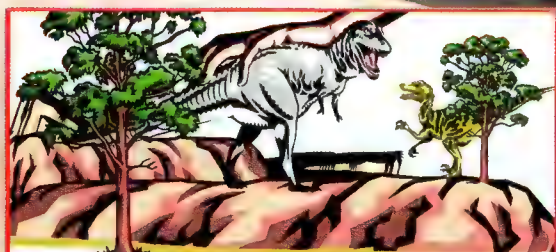
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THE LAW IS COMING



with Fred DeRuvo

The days of the Old West...where gunslingers and cowboys ruled the day! When they headed to town and made for the nearest saloon, the money flowed and so did the whiskey. Trouble usually followed. It was at times like these that men like Wyatt Earp and Doc Holiday were at their best; always ready to answer that trouble and always winning...



• The Art of Creating a Landscape for Your Models or Action Figures •

Simply Bases



The design of the diorama base began with the placement of the figures (left). Once the basic scale was determined, then work began on the base itself (above and below). Loctite Quick Set Epoxy Gel was used to glue the frame to the base.

Ah, here's what I love about the GK industry: the beauty and quality of many of the kits that are being produced today. There's no comparison really.

Here are two new ones that will make your hat spin and send a shiver up your six-gun. The history of the Wild West is filled to the brim with outlaws, cowpokes, saloon gals, gunfights, necktie parties and all the rest. It's a period of America's history that is inescapably bold and bawdy. It took a tough man to tame the Wild West and it took an even tougher man to represent the law that meted out justice and often punishment on those who ignored it.

Wyatt Earp and Doc Holiday are certainly two men of renown. Earp, a former U.S. Marshall, lived from 1849 to 1929 and eventually his life led him to the Arizona town of Tombstone in 1879. He was known as a gunfighter because of his years carrying a badge of law.

Earp is probably best known for his involvement in the famous (or infamous), Shootout at the OK Corral. He, along with his two brothers and mutual friend, Doc Holiday, bested and killed several suspected cattle rustlers.

Earp left Tombstone in 1882 and spent the rest of his life in the great American West. Since his death, he has become a true American folk hero.

The Base

With the history aside, it was time to move on to the models. The base I had decided on for these models was going to take the most amount of time, so I decided to create it first. I wanted to have both men standing outside of a western-looking building. In fact, I wanted to give the impression that there was much more to this building than meets the eye, without actually having to create an entire town, since that required much more space than I was willing to give to this project.

Right: The area underneath where Doc Holiday would be standing would need reinforcement. I created a large area of solid, lightweight wood so that I would have plenty of room to determine where to place Doc and pin him to the floor.



• The Law...Continued from page 13 •

Right: The wooden sidewalk that snaked around the front of the buildings was created, plank by plank, nail by nail!

I decided that it would be best to have Wyatt standing in the dusty street looking out at the viewer. Doc Holiday would be behind him looking in the same direction, standing on the wooden sidewalk in front of the entrance to a saloon. I would include the front of the saloon, a bit of a roof overhead, a small part of the building on the right and more of another building on the left. The problem was that I wanted to make the buildings to be in scale as much as possible, but if I wasn't careful, the base would be too huge. By placing Doc on the area just in front of the saloon doorway, I was able to cut back on the length of the base quite a bit.

The Materials

I realized at the onset that I would need quite a bit of material to get this project going, so I headed off to two places, The Elegant Dollhouse, which I've mentioned before and Michael's Arts and Crafts store. I came away with less money in my pocket, but quite a bit in the way of wood, siding, scale 2x4 pieces of wood, shingles and all the rest needed to bring this set piece to life. Midwest Products, Inc. has put some very nice wood sample packages together for the crafter. The folks at Woodland Scenics were kind enough to send me a good supply of sand for the street along with a few other tidbits that if I don't use on this project, I will on others.

I wanted the wooden slats to look as if they were literally nailed into place (even though I was going to be using a great deal of epoxy-type glue), so I found what I needed at my local train shop, along with more wood strips. One-half-inch nails for attaching train track to a train bed were just what was required. They came 400 to a package, so I knew I'd have plenty. Of course, I needed to purchase a small hammer for this delicate job because my big clunker would be overkill.

Among other things, I found some nicely detailed wooden posts/pillars that would serve to hold the roof up above the saloon doors and I also located some nice pieces of wood, which would allow me to create the saloon doors themselves - all at the dollhouse shop.

Let's Create!

Once I had everything I thought I needed (and yes, there were a few more trips to the hardware store once I got going), I began by placing the figures and determining how big the base really needed to be. Taking a cue from Hilber Graf, I opted to use a shape other than a simple square or rectangle for the base. This would be more interesting than that.

I then planned out where I needed the edges of the wooden sidewalk to be and then how far in the other side needed to be so that my individual slats/boards could lie across and be nailed into place. Once this was finalized, I used Loctite's Quick Set Epoxy Gel to stick the strips to the base. This glue sets up in 4 to 10 minutes, but it starts to set up nearly right away. Once dry, it creates a very solid join!

Once the frame was cut and glued into place, it was a matter of laying the boards and determining spacing. I realized that where the boardwalk turned, I would need to cut boards (in this case, at a 60 degree angle) at varying lengths to fit them in, until I could then begin laying the straight across from the front to the back along with the walk. It wasn't difficult work at all, just took time to get it right.

The Walls

Once the wooden sidewalks were completed, I decided to do the entryway into the saloon. I needed to be sure that the doorway itself was tall enough and once that was configured, the two side walls could be made to match that height.

I created the doorway just like a real doorway, with doorposts and jams. I had plenty of wood to choose from and I wanted to make the entire diorama look as realistic as possible. I hadn't done any woodworking for quite a number of years, but this was becoming fun as I plodded along in my quest to get just the right look.



• One Nail at a Time! •
The frame for each wall was built similar to how a real structure would be built. Once framed, siding was added with the use of train track bed nails. Things were beginning to take shape (below).





The pyramid-topped bases for the posts were created by using a belt sander to even off each side.

It's All In the Details

I fashioned the wall to the left of the saloon (as you faced it) so that it appeared to be a completely different building. I did this by using larger slats of wood and attaching them to the frame vertically. I didn't want everything looking the same as if it was just one long building, so this worked well.

Must Be a Sign!

During one of my trips to a local hobby shop about a year ago, I had purchased a vacu-formed sheet of 3-D signs. The signs were specifically "old west" in nature. They said things like, "Saloon," "Tavern," "Bank," "Barber Shop," "Livery Stable," etc. At the time, I really had no picture in mind if or when they might come in handy, but it looked like today was the day. Just above the small roof over the side entrance to the saloon, I opted to use the sign "Saloon." On the small wall to the right of the doorway, I thought about using the 3-D sign of a barber pole. On the large wall to the left of the doorway, I created my own sign announcing the stable.

Since these signs were thin vacu-formed plastic, I chose to fill the backs of them in with epoxy and then when they hardened, I could easily ensure that they were completely flat by using my belt sander. It would make them much easier to affix to the walls this way and they would simply look better. These signs, like the figures, added color and dimension to the diorama.

It's the Weather

Once the wooden sidewalk, walls, entryway and the like were done to my satisfaction, it was necessary to weather the wood. It wouldn't do to have nice, neat and clean wood all over the place, as if the town had just been built! I wanted - no make that needed - to have the appearance of age for this town, so with that in mind, I experimented with a number of things. First, I took some of the Detailer (black) and brushed it over an extra wood slat, wiped it off and then let it dry. Second, I mixed up some wash using Woodland Scenics' pigments, brushed it on another slat, wiped it off and let it dry. I also tossed around using the Minwax Spray Stain that I had used for the Night Stalker moldings. Once dry, I made my decision about which one to use and concentrated my efforts on weathering all the wood in sight.

Paydirt

I decided to try the Wasco product that Dave Bengel used in his "It" diorama, the same one we highlighted in the issue prior to that. I had the option of just using sand, but Dave had created a bit of a test piece using this Wasco product and it looked much more like a true dirt road. I actually used this product, but felt that it wasn't exactly what I was looking for this diorama, so I opted to use Sculpt-A-Mold® instead. Mix with water, spread it over and wait for it to dry.

Right: Another sign; this one created in Adobe Photoshop.



The Kits

These two cold-cast resin kits are sculpted very well by Rocco Tartamella. The look, the pose, the detail...it's all there. These are also very large models, each standing over 14.5 inches tall! I will tell you this; when you look into the unpainted face on each model, you will swear you are looking into the face of a well-known actor! It's uncanny.

Wyatt Earp

The first thing I did was to take each piece and dry fit them to each other. The only pieces on Wyatt that was slightly off was where the hat meets the top of his head and the left side of the lower part of his long coat. The top of his head was very flat, however, the underside of the hat in my kit wasn't. This caused "head hair." Actually, it caused a gap that I needed to do something about. I first decided to try sanding the underneath part of the hat to make a nice, even surface. As long as I could eliminate the gap as much as possible, I felt like we would be good to go. To make the lower portion of the long coat fit properly, it simply required a bit of sanding where the lower coat met with the top portion. The seams on both sides would need to be eradicated.

Wyatt consisted of 7 pieces; the main body (legs, torso and head), right and left sides of the long coat, two arms with hands connected and the front end of the revolver (the handle and trigger were sculpted into Wyatt's hand).

Doc Holiday

Doc also passed the dry fit test with flying colors, with the exception of the neck connecting to the top of the torso (a decent sized gap resulted, which would require filling). Holiday consisted of a total of 6 pieces; the main body (legs and torso), head, right and left arms with hands attached, a holstered gun and the front end of the gun, which connected to the handle of the gun sculpted into Doc's left hand.

Prepping the Kits

There was precious little to do to these kits to get them ready for the paint except for a very light sanding on the faces. Both heads had some minor nicks and uneven spots that needed dealing with. Do NOT sand the roundish raised spot on Doc's right jaw line. Why sir, that...is a mole.

The Models Speak!

Well, not really, but they sure looked real once painted and placed within the diorama! Something was afoot in the Old West and Wyatt and Doc were ready to take on all comers! For more information on these kits, here's the contact info: www.amoktime.com or Amok Time Toys Inc. 2949 Hempstead Tpke. Levittown, NY 11756, Phone: 516-520-0975 / Fax: 516-520-0628 / Email: amoktime@aol.com



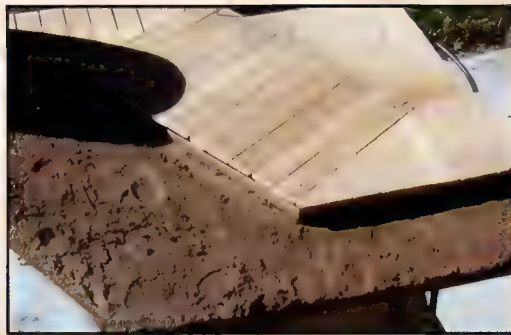
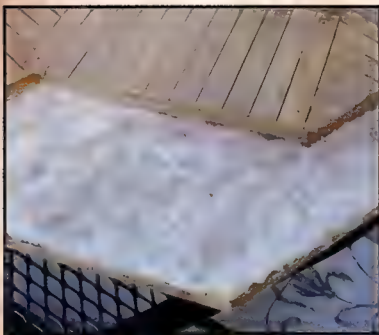
Left: Aves Apoxie was used to add bulk to the back of the plastic, vacuum-form signs. Ultimately, only the Saloon sign was used for this diorama.



Above: Wolfcraft's Quick-Jaw Clamp with pivoting tip works well: www.wolfcraft.com

Below: The first two walls are painted and weathered.

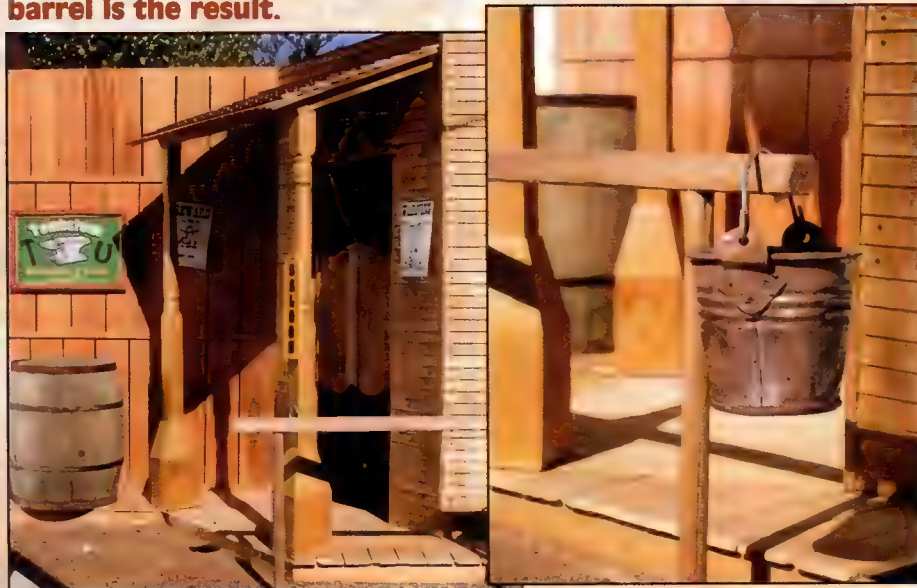




Above: I used the tried and true Sculpt-A-mold™ method for creating the ground. Fine ballast from Woodland Scenics was added to the mix, then after it dried, two colors of paint were applied.



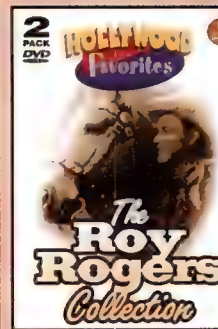
Above: Because of the width of the slats, the barrel seemed out of the scale. Dave Bengel was kind enough to offer to round it out by turning it on his lathe (hey, what are modeling friends for?!). Once Dave's wonderful job was done, I took the barrel home and did a quick one-step weathering job. Using Woodland Scenics' Black Pigment mixed with water (50/50), and a spray bottle, I applied the mix onto the unpainted barrel and wiped it off. As you can see from the picture, a washed out, aged, weathered-looking barrel is the result.



Above, clockwise from left: A side shot of the entire diorama sans figures. A close-up on the rusted out, but still useable bucket hanging on the hitching post and lastly, good ol' Doc has a surprise hiding behind his back just in case there's trouble brewing. Doc was always one to cover Wyatt's back and in this diorama, that's no exception.



The following materials were used as resources in the construction of this diorama:



Internet Sites:

Movie Making Locations:

- <http://employees.oxy.edu/jerry/index.html>

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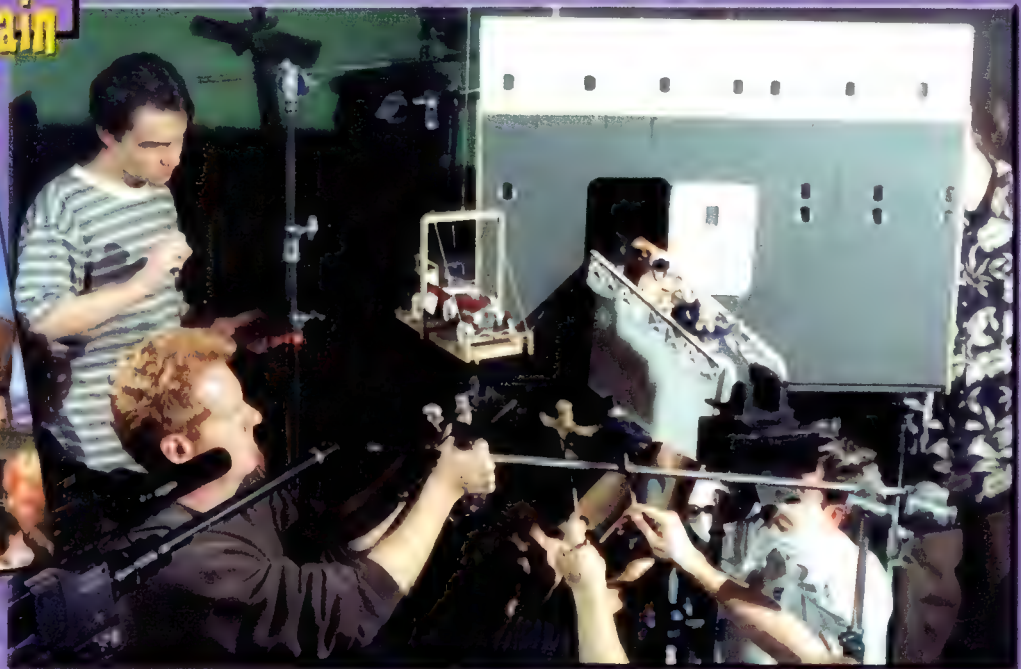
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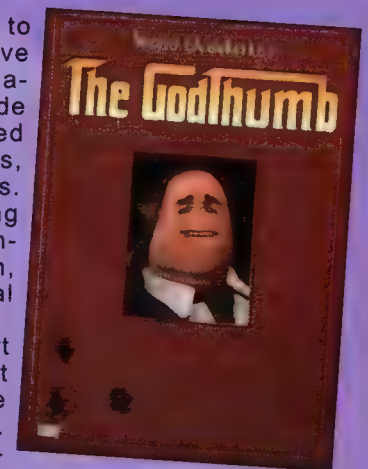
Behind the Curtain
with Jim Bertges



Scott Dalton (standing in back) and Jorg Dubin of O Entertainment work behind-the-scenes on A Steve Oedekerk Filmmette, Thumbtanic!

Steve Oedekerk and his company O Entertainment have taken digital filmmaking to a new extreme. They're using real digits! It really takes a mind of truly subversive and inventively comic genius to even conceive of a series of short films that feature a cast entirely composed of thumbs. Steve Oedekerk has just such a mind inside his own head. But then, we should expect no less from a multi-faceted, multi-talented artist who has written the scripts for such movies as Bruce Almighty, Patch Adams, Ace Ventura: When Nature Calls and the story for Nutty Professor II: The Klumps. He has also directed the Ace Ventura sequel as well as Nothing to Lose and Kung Pow: Enter the Fist in which he also starred. Of course those aren't his only accomplishments in the field of entertainment (did we mention the creation of Jimmy Neutron, Boy Genius?), but here we are concentrating on Mr. Oedekerk's more manual achievements.

Beginning in 1998 and stretching out into the foreseeable future, these short films have been thumbing their way into our national consciousness. In order to get a thumbnail sketch as to how the shorts were conceived and for a look behind the scenes of their creation, we went directly to the source at O Entertainment. Unfortunately for us, Mr. Oedekerk was busily putting his thumbprint on other projects at the time, but we were able to talk to Dale Whitehouse, spokesman for O Entertainment and a man quite knowledgeable in the ways of the thumb. When we asked Dale about the origin of the thumb concept, he was happy to spin a tale he's told often. "Basically the story Steve tells, and he's told it many a time so it sounds like the truth to me, is that one day he had some downtime - taking a little fifteen minute vacation - was bored and for some reason he looked at his thumb and thought, 'I could really do something with this. Wouldn't it be funny if the thumb could talk?' This idea was in his head and he met with Dave Merrill, the visual effects supervisor and Paul Marshall, one of his producers and said, 'Y'know, I want to make thumbs talk. Help me out.' So they went back and came up with the Thumbmation technology that we use now and from that came the Thumb projects of which Thumbtanic was actually the first project he thought of because Titanic was so huge at the time he came up with the idea. Parodying the movie was an easy target for someone of Steve's caliber, so they made a two and a half minute trailer, which is on the web site of Thumb.com. That's the first



thing ever done for a Thumb-parody project."

From that small, but auspicious beginning the Thumb films started to make their impression upon the public and the entertainment industry. Even though Thumbtanic was the first parody conceived, it wasn't the first fully finished short to be viewed by the public. Dale went on to explain what happened after the Thumbtanic trailer was completed and how the next film was completed under the heavy thumb of deadline pressure, "Not much later, Star Wars: Episode I was coming out and Steve convinced the people at UPN a Star Wars parody using the Thumbs would be a good idea. I think that was one of the most harrowing experiences in Thumb history because they had to put Thumb Wars together in about two months. They had crews working basically day and night shifts; that was madness. From there Image Entertainment came in and was interested in the Thumb projects and the other four titles were made with Image coming on as distributor. There are six of them now and we definitely plan on making more."

The humor hungry public is eager to see more of these dazzling digital epics, so Dale was persuaded to speculate a bit about what might be coming up next. "Next, it's not certain, but I can throw some titles out that Steve has said he's interested in making. There's Thumbatrix, which actually has a presence on the web site already. That's partly because the movies are so stylish and neat to look at and partly because we can call it Thumbatrix without getting in trouble. He's also talked about a SpiderThumb and a SuperThumb. One of his favorites, for an odd reason, is Jaws Thumb, because it's such a ridiculous name that he feels compelled to make it. There's Viva ThumbVegas, which was going to be an Elvis parody, but there's a character in the GodThumb named Johnny Pisano, which has become a favorite around O Entertainment at least that might make its way into Viva ThumbVegas. We get suggestions all the time...Gone With The Thumb...everyone has a favorite movie and has a suggestion. It's almost like you can take 'thumb' and insert it into any title and it becomes a parody."

Even though these are short films, they still entail full-scale casts and experienced film crews on hand in order to keep production values at a high level. A number of talented voice actors are employed regu-



larly in the Thumb projects. As Dale explains, "We usually have four or five actors that we'll use in multiple roles. If you look at the credits, it's pretty funny. Thumbtanic is the best example; I think Steve played six or seven different parts. Usually we use four or five and actually some of our staple actors are just brilliant. There's Rob Paulson who was Pinky on Pinky and the Brain, there's Mark Decarlo who is the voice of the father on Jimmy Neutron the TV series and Jim Jackman, we call him the King of all Thumbs because he's a very big favorite around here. He's very funny and he always plays the characters with the bad teeth. Once we put the Thumbs through our Thumbation technique, it's a little freaky to look at. Steve says they're

either going to freak you out too much to watch or just enough so you love them. Our thumb actors have really gotten better over the years. Sometimes you'll see them and they look a little wooden, but we get them to do a bit more with arm motion and it all adds to the effect."

The actors aren't the only ones crowding the tiny thumb sets, there's also the crew getting their

hands in as well. "So, actor-wise there are four or five and production-wise there are eight to ten people on the set. It's really kind of ridiculous on the set because you see all these people and then the set is this little doll house looking thing, very detailed. It's this little tiny set and all these people are running around filming it. If we need a lot of thumbs in a shot, we can go up to twelve or thirteen. On the post-production side we can

have anywhere from ten to twelve graphic artists involved using our Thumbation technique. We usually have three editors that rotate between projects. One will take the lead on a project while the others start preparation for another project and they'd rotate taking the leads."

As the old saying goes, dying is easy, comedy is hard and it's an adage

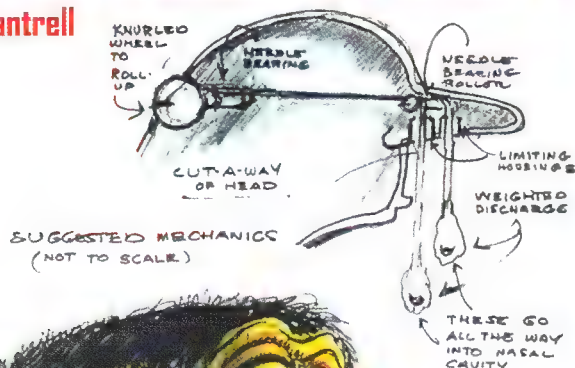
that's proven by all the work that goes into creating the Thumb parodies. "It's awful hard work. Someone might think it's like putting on a play with a dollhouse and dolls. Well, kind of, but we make it look good. We take pride in them, they're fun little things, but there's a lot of work up on the screen."

Dale introduced us to one of those people who help make the Thumb movies look good, Jorg (that's pronounced George) Dubin, Production Designer. Actually Jorg is an artist who has found himself up to

WHO YOU CALLIN' A WEIRD-OH?

THE WONDERFUL, WACKY WORLD OF BILL CAMPBELL

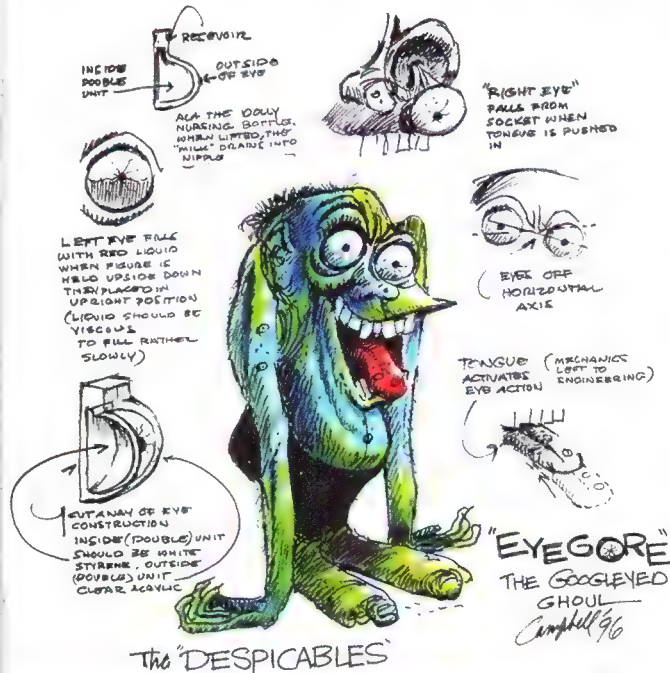
by Mark Cantrell



Above: A Weird-Oh that never was: The Magenta Monster was deemed too complicated to mass-produce.



It's Snot Just For Kids: Bill just can't seem to stop conjuring monsters. "The Despicable Ones" is a prospective line of interactive toys that sprang from his fertile imagination.



The year was 1962. President Kennedy had yet to make his fateful trip to Dallas, the Beatles were still in Liverpool, and all over the country kids like me were getting bored with building the same old car and ship models that filled the shelves of our local hobby shops. Something new was needed, something original and exciting - and preferably, something that would completely mortify our parents.

We didn't know it, but at that moment the most insane-looking kits this side of Big Daddy Roth were taking shape on a Chicago drawing board. Wielding the pen was William W. Campbell, a modeler since

childhood who had grown up to be a seemingly mild-mannered commercial artist - but lurking in his brain were the seeds of what would become some of the most bizarre and memorable figure kits of all time...the Weird-Ohs!

Bill had grown up building models, but they were a far cry from today's styrene or resin offerings. "In those days, if you wanted to build anything, the best you could do would be to buy a set of plans and from there you were on your own," Bill remembers. "About all you would be able to get would be a solid fuselage and maybe some wings that were fairly well



More from "The Despicables," above: "Gargantum," "Hemosucker" and "Tutti Amori." Two from the "Trackwhackys" line of art, "California Screamer," below left) and "Billy Joe's Volkshopper," (middle). One of Bill's "Aerotoons," titled "Roscoe Purner," is shown below right.



band-sawed, and if you were lucky you got some white metal parts like landing gear that were very crude and that was it! If you wanted to have anything that approached museum quality, you really had to work like a dog."

Still, he continued to build models all the way through high school, and in the early Thirties went to the Chicago World's Fair where he was amazed by the craftsmanship of some of the models on display. Among them were several aircrafts from the Hawk Model Company. "They were done in Bakelite, about the heaviest plastic you can think of," says Bill. "But they were beautifully done - museum models, really." Unfortunately, they also cost \$24 - a small fortune in those days. Bill left empty-handed, never dreaming that some thirty years later he'd be designing models for the company.

After winning a scholarship to the prestigious Art Institute of Chicago, Bill graduated with honors and went into the commercial art business, doing various

types of illustration for businesses. But in Europe, the clouds of war were gathering and in 1942 he was drafted and became a military instructor at Camp Fannin in Texas. He got married one weekend while on furlough and brought his wife Connie back to camp, just in time to be shipped to Italy with the 91st Infantry Division, 362nd Infantry Regiment.

While in Europe as a forward observer, Bill was often called upon to produce drawings of the local terrain for evaluation by headquarters. As the war began to wind down in Europe, he and his fellow soldiers assumed that their next deployment would be to the Pacific, to gear up for the invasion of Japan. But just before the train arrived to ship them out, the Rome newspaper reported that the United States had dropped atomic bombs on Nagasaki and Hiroshima and Bill was soon on his way home.

For the next decade he worked as an art director for a company that did store merchandising, but fate came calling one day when he was contacted by the

UNDER YOUR SKIN

- A "No Airbrush Zone" Article by Phil Sera -



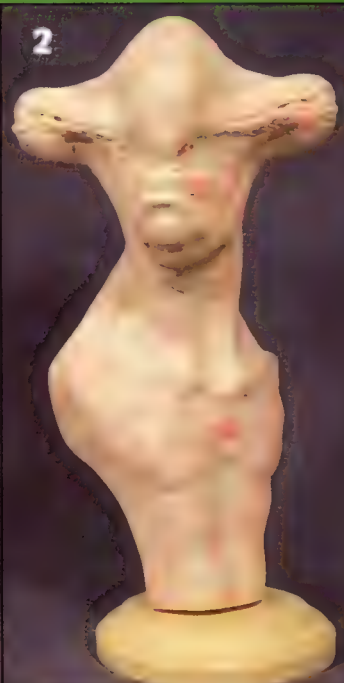
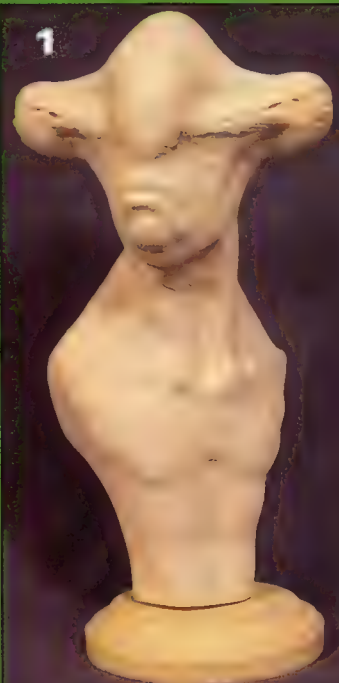
"I first saw it while sleeping in the cave I called home since my ship crashed onto this planet twelve days ago. The first thing I noticed was the eyes, extending out from the sides of its skull on thick stalks, presumably to peer around stalagmites without exposing its entire head. Its skin was thick and leathery to protect itself from the jagged rocks that made up the terrain inside the cave, yet it was also pale and translucent from a lifetime of living in pitch-black darkness. It stood rock-still, barely noticeable in the dark. There was a hint of movement and in the blackness of the cave I thought it had retreated. I heard the quick scattering of rocks on the cave floor before I saw it lunging toward me. It moved with surprising speed for a creature that big - I quickly drew my sidearm, and aimed it right between those bulbous eyes....Later, it tasted just like chicken..."

Greetings, Earthlings! Welcome to the "No-Airbrush Zone," a place to share tips and techniques for modelers who don't own an airbrush. Or, if you're like me, just too darn lazy! Some techniques are indeed easier to do with an airbrush, but an airbrush is not an absolute necessity. Most of these can be easily duplicated with some good old-fashioned hand brushing, and a bit of patience. One of these techniques is the painting of veins and making them look realistically "submerged" within the skin. The kit I will attempt to demonstrate this on is Telazar, a relatively new piece from the über-talented Casey Love of "The Clone Factory." The above prologue

popped into my head upon seeing this kit for the first time - it is an interesting combination of skin textures and anatomical features, sculpted to perfection as only Mr. Love can.

After straining my eyes in search of a barely noticeable mold line to scrape away, this alien beauty was sprayed with Krylon Sandable White primer and was ready for some paintin'! (pic 01)

First, to obtain that splotchy, mottled skin look that's so popular with the kids these days, I randomly sponged on some Delta Ceramcoat "Lisa Pink" using a sea sponge, right on top of the white primer (pic 02). If you've never used a sea sponge before - go get one now! They're really great, easy to use and can give you all kinds of cool painting effects. What I did here was, I first squeezed out a small blob of paint onto my palette (about the size of a small bean), and then used a brush to spread it out a little bit. Then, taking a damp sea sponge, I carefully dipped it into the paint (so only the sponge tips have paint on them), dabbed a little bit of the excess paint off onto a paper towel and started applying it to the piece, just randomly pressing the sponge all over. That's all there is to it. In some places I felt that the sponged-on paint was a wee bit too thick, so to fix that I simply dabbed at those spots with just the dampened sponge. This helped to lighten the overall appearance and also blended the edges of the paint out some more.



Another trick is to do just the opposite - first dab at an area with just the wet sponge, then use the sponge to apply paint in that same wet area. The small bit of water that was first applied will cause the paint to swirl around and give the paint a very subtle, organic look. Give it a try!

Now for the really fun part! I took a small brush and, using the same "Lisa Pink" color, started connecting some of the "splotches" together to form a series of squiggly veins. I tried to keep it random and not think too hard about where I placed the veins. I pretty much used the already sponged-on color as a guide and by doing this, I was able to keep it all "natural" looking (pics 03 and 04). As for painting veins, one thing I learned through trial and error is to vary the intensity of the color being used for the veins as you're painting them. If you paint them all with the same level of opacity, they will not look natural. If you vary the

intensity of the paint - either by thinning it down, or mixing in a bit of the original flesh color - you will achieve the look of the veins not only squiggling across the surface, but below the surface as well. For example, when painting a big ol' throbbing artery, the natural tendency is to paint it nice and dark. However, since larger veins are deeper within the body, by painting it in a lighter shade of your original vein color, you will get the look of the vein actually running deeper below the skin's surface. Anyhoo, back to painting our beastie. I applied some more of the "Lisa Pink" color around the eyes, mouth, nose and forehead, to give those areas the appearance of being a little more "tender" and irritated. Next, I repeated the same sponging and vein connect-the-dots procedure with Delta "Bonnie Blue" (pics 05 and 06). It looks a little garish now, but later I will be toning it down with some additional painting on top of this.



This first application of sponged-on colors is just the first step in achieving a transparent look to the flesh.

I wanted to have the center top portion of the creature's head to have the most prominent showcasing of veins, so let's get jiggy with some bolder colors. Onto my palette, I squirted out a little of the following Delta Ceramcoat paints: "Bonnie Blue," "Copen Blue," "Gypsy Rose," "Mulberry" and "Lisa Pink." I then started to paint in some veins, having them appear to emerge from the middle of the forehead and spreading outwards. For these veins, I had them change color slightly along their route - I started each one off with a darker color, and gradually painted them lighter toward the ends, finally ending them in the same Pink & Blue that I sponged onto the creature earlier (pics 07 and 08). I also painted several of them so that they connected to some of the other veins that were painted previously, to help suggest the look of a network of alien blood vessels. I then used some of the reddish-pinkish colors to darken



the indentation on the head from which the veins are emerging. Once all this was dry, I sealed the deal with a little Testors' Dullcote™.

Now, time to push all this



veining and mottling down into the skin. To do this, I painted on thin layers of paint, which began to create the illusion of the veining being below the skin's surface. I try thinking of the skin colors as being the actual skin - the thinner it is, the easier it will be to see what's underneath. So, to begin, I carefully brushed on a super thin coat of Delta "Sea Grass" (a light green color), using a nice wide flat bristled brush, over the entire creature. This first color is to basically just tint everything green and to start

suggesting the lightest version of the skin tone (pics 09 and 10). Any places where the paint started to pool up or run were quickly dabbed with a small foam rubber sponge. These are yet another type of sponge in my painting arsenal - they are nothing more than regular old sponge material similar to that found in couch cushions and such that is available from the fabric store. Actually, any type of sponge will work, but the softer it is, the better. I use these sponges all the time, but they're especially handy when painting washes and other thin applications of paint. Next, I applied another thin layer of paint, this time using Delta "Eucalyptus." This second darker color was applied a little more randomly and did not completely cover the previous shade of green. The "Eucalyptus" color was also applied into the shadowed areas to begin darkening all the cool wrinkles and such (pics 11 and 12).

Now, I decided to try a technique that I've only read about, but have never tried - glazing! I mixed a bit of Golden Soft Gel Matte Medium with a few generous drops of Delta "Burnt Umber" and "Burnt Sienna" paint. Working in one small area at a time, I brushed this glaze on and made sure it got into all the little cracks and skin wrinkles. I then used an old cloth diaper to wipe most of it away. The glaze not only colored all the little sculpted in details, but tinted the entire skin area as well, which further helped to give the appearance of the skin having some translucency (pics 14, 15, and 16). I left the glaze somewhat thick for

most of the creature, but thinned it (with a little water) for the front of the neck area as well as the center of the forehead. I was a little apprehensive about trying something new (especially this far into this project), but I immediately fell in love with this technique.

I was so pleased with the glazing that I got carried away and forgot to snap a few more how-to pics as I moved on, but here is what transpired: I added a bit more "Gypsy Rose" around the eyes and onto the lips and shad-

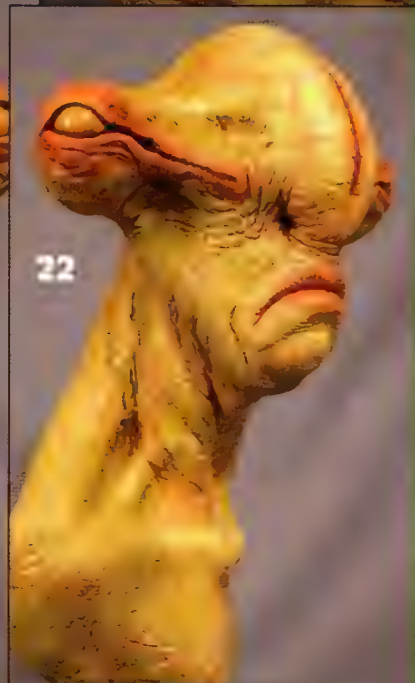
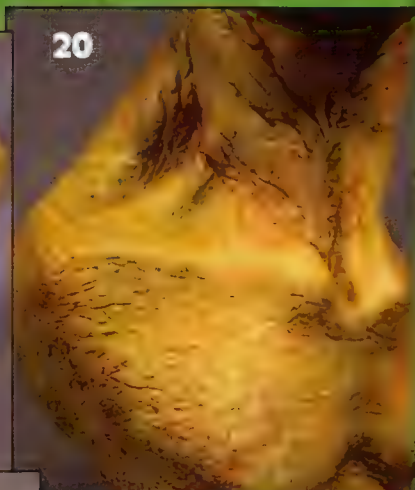
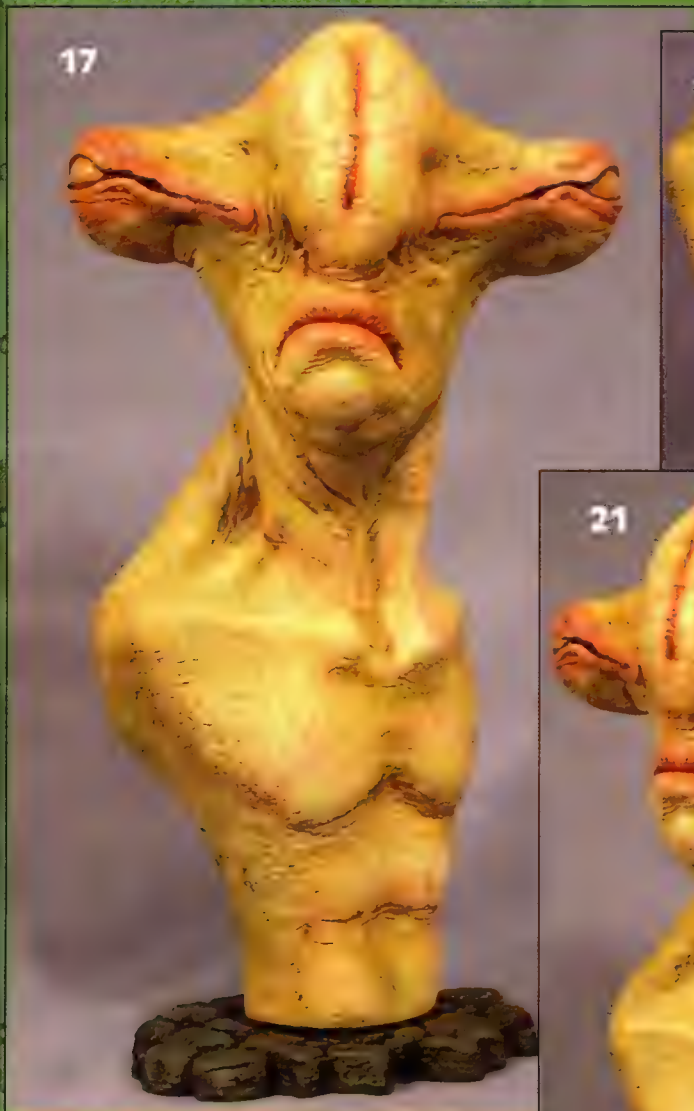
ed them both with "Burnt Sienna". I used these same two colors to add a bit more pizzazz to the "irritated" strip in the center of the forehead and shaded the nose, lips and eye slits with a bit of "Burnt Umber". I added a few random spots of "Leaf Green" here and there on the skin just to bring back a little bit of, well, green!

The eyes were basecoated in "Calypso Orange," lightly drybrushed with "Yellow," then sealed. Once that was dry, I applied a wash of "Copen Blue" around the edges of the eye and used a clean wet brush to first wet the center of the eye with just a touch of water, then used the same brush to feather the "Copen Blue" towards the premoistened center. The water will cause the paint to swirl about, and, with a little prodding and poking from a small brush, will create some neat little "eye squiggles." The secret is to keep the paint moving as it dries to avoid those undesirable hard edges. I sealed the eyes again and then repeated the squiggly procedure with some Delta "Eggplant," a dark, rich purple color. At this point I sealed the whole shebang with a few more mistings of DullCote (pic 23).

One product I've found that gives a nice sheen to a creature kit is Krylon Satin Finish furniture varnish. I sprayed a few coats of this onto my new friend here and once dry, I carefully applied a few more coats onto the forehead and eye areas. Once that was all dry, I brushed a few coats of Delta "Clear Gloss" onto the eyes and a little bit in the eye slits, the nostrils and lightly drybrushed a little bit of the gloss across the lips.

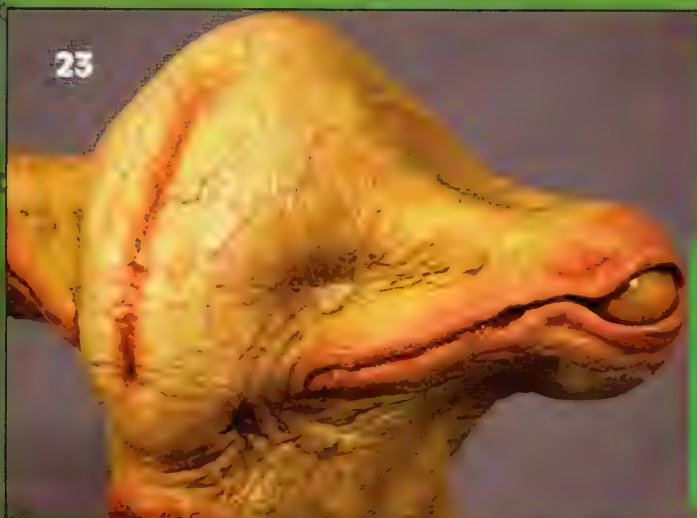
The base that came with the kit is a simple little circular style plaque. I replaced mine with an unused rocky base that came from another kit, just to be different (pics 17 thru 24; pic 18 is





on the first page).

This kit was an absolute blast to paint up, and a great opportunity to go wild with the brush! This bad boy, along with The Clone Factory's other original kit lineup, is truly a painter's dream, and is open to many possible color schemes and ideas. For more info contact Casey Love at: casey@thecclonefactory.com. Happy painting!



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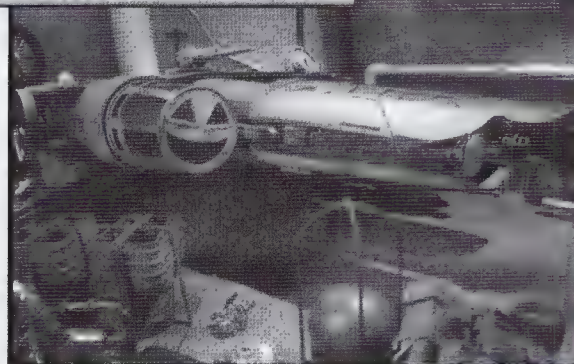
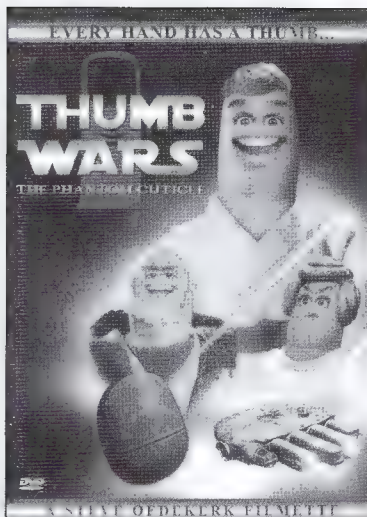
Thumbs...Continued from page 19

his elbows in thumbs. By his own description he is the Production Designer, Art Director and set builder for the Thumb series. Jorg took some time to tell us about his involvement with the entertainment business, O Entertainment and the extensive work he puts into the look of the Thumb movies. "I always had an interest in low budget, B style films where people with little money made some great looking stuff. That was always of interest to me. My only other touch with that world other than knowing people in and around it was with a gentleman named Paul Marshall who is O Entertainment's number 2 guy. Before we went to O Entertainment he had his own little production company and he and his partner were in the process of making a pilot for the Sci Fi channel. They needed a couple of props made for that and I ended up making things for that production and that was my introduction to the movie world."

Jorg is a lifelong artist who started building and creating things as a teenager and has continued creatively and artistically for more than thirty years. In his younger years he even dabbled in model kits of cars and airplanes, but the majority of his work in the Thumb films involves creating things from scratch. He was initially called upon to create a three-dimensional landscape for the Thumb tests and ended up being the mastermind behind the scenery and props for all six of the Thumb movies. And even though he classifies himself as a Journeyman Artist who is a sort of artistic jack-of-all-trades, Jorg still makes his living through his art. "As I said, I'm an artist. I'm an oil painter, that's a primary focus for me, but I still get involved in other things to sort of supplement my income. I paint and build things, I do sculpture and whatever comes down the road. I have to take it all on, that's where I came up with this Journeyman Artist thing. It keeps it interesting and for the most part it keeps a bit of cash flow going."

Jorg's work on a Thumb movie has to begin somewhere and usually that's with the script. From there it's up to him to visualize how the sets should look and what props need to be fabricated. Since the Thumb movies are parodies of other films, the films themselves become Jorg's reference material and inspiration. "I'll take a scene from our script and try to find something in the movie that relates to that particular scene. I'll go through the script and come up with the number of set pieces we'll need. Then I go about designing and building everything. I've had some assistance of course on the fabrication, but I've had to design everything out of my own imagination or roughly from the actual movies we're parodying. Then it gets down to the number of set pieces and any particular props that are applicable to any scene. Then the fun begins."

That fun consists of a frenzy of design and building and the pressure of deadlines as shooting begins. Depending upon the film in question, Jorg can be called upon to create as many as twenty to twenty-five different sets as well as a variety of vehicles and



props for the Thumb thespians to wield. Through it all there's the time factor bearing down. It was particularly difficult on Thumb Wars, which was ordered by UPN while Thumbtanic was in production. Everything had to stop on one so the other could proceed. "On that one we were under a real tight time frame. I don't think we had more than sixty days from start to finish on that one, including post-production. That had twenty-five set pieces and a bunch of props...spaceships and stuff like that. On that one there were four of us and I was Art Directing and designing most everything. There were a couple of other guys who took on a couple of set pieces and just ran with it. We had a lot to do and it came out pretty well. The production value was pretty high on that one."

On a normal Thumb production, Jorg usually has from four to six weeks to get things built, or at least to get up to speed in the building process so that shooting can commence. "We'll start off trying to get an order to the sequence of how they're going to shoot, so I'll start feeding them sets in that order and be working during the production."

However, on a lot of these I'll be on set helping there because there are always some modifications that need to happen on set. Quite frequently the director will think of a scene that would be really great to have and call me. I've had to build sets that we didn't anticipate prior to shooting just because something came up that nobody thought of ahead of time. They always have the wish list and I'm pretty good at accommodating that. I know these things happen so I'm always on call, so to speak, to take care of the things that didn't appear on the original set list and prop list."

Working in a thumb-sized world would lend itself to the use of a number of available miniature items for dollhouses and other kinds of toys. At least that's what you'd think. "It depends upon what we're shooting, something like GodThumb for instance. That's a period piece and there are lots of pretty straight ahead architectural sets as far as interiors and exteriors of buildings go. A lot of that is fabricated from scratch, but I have a lot of miniatures catalogs so I can get a lot of windows and moldings and doors and furniture and that kind of stuff. Frankenthumb for instance, was pretty unique because there's not a lot of that kind of stuff out there in the miniature world. I built everything in the laboratory from scratch. I did use some found objects, the generator looking things were all items from electronics stores put together in a variety of ways. All the rest, the table with the monster on it and the cranks and pulleys...the whole interior of that particular piece was all built from scratch. Everything is made mostly from common materials, I use a lot of wood and plaster for wall textures. I do a lot of ageing and painting to make these things look like they've been around for a while. In Thumb Wars, a lot of that was built from scratch. Some of the space ships were carved out of wood. The bar scene was all done from scratch using wood cores and a lot of plaster to create those sort of organic rooms."

Dressing the Thumbs on a budget was an initial concern and creative measures were originally taken to secure their costumes, but it wasn't easy. "As far as costuming, we started off robbing costumes off existing miniatures. But the GI Joe stuff and Barbie were all too big because we're working in about one inch to one foot scale. Ultimately, what we ended up doing after the first one was that we had to hire an actual wardrobe person to create all the costumes. We just couldn't find enough existing stuff to use. As with a lot of these things, the budgets weren't 'lavish' so we had to make do with stuff we could find and what we could fabricate and we used a lot of imagination. There were a lot of found objects used to put these things together, but when you look at them, they look pretty good. I think as we went along on these, we kept raising the bar on production values."

As the sophistication of the Thumb movies grew, so did Jorg's experience in creating the materials needed to make them look good. He began to use many of the techniques and materials many modelers use. "The sets became more elaborate and more realistic. When you came in with the camera they looked pretty good. I was real pleased with the final product. Even with limited funds we were able to create some nice effects. There are a few props and set pieces that come from my background in sculpture, so they are little sculptures to me. We used a lot of thin, bendable plywood to fabricate things. I'm able to treat all kinds of wood things to make them look like they're metal. It's a lot of faux painting and manipulating of materials to get them to look like other things. It's very similar to other modeling techniques. I spent a lot of time looking through books at how other films were made, looking at some of the model builders and picking up some tips. Of course their things were precise and had a lot of time and money to make accurate, cool things. However, our stuff is 'Hurry up and get it done and we only have five dollars to do it with.' But when I look at them, I'm surprised at how good they are sometimes."

When the high tech looking sets called for that special shine and gleam, there was nothing better than miniature lights. "I use a lot of miniature lights. Going back to the miniature catalogs, there are lots of lighting items in there. I've butchered up lighting from there to make other kinds of things like when we were doing Thumb Wars or anything that had more of a fantasy edge to it. I modified a lot of existing lighting, using blinking leds to make control panels and that sort of thing. We did the best we could with what we had available."

Things like spaceships and other exotic props call for some original solutions to design problems and the techniques used are surprisingly similar to those used on the original films. "I did a number of these things by buying stock models and cutting panels or pieces out of them to make other things. To make some high tech-looking control panel that would use pieces of other models to integrate into those things. What has always intrigued

me about this stuff is how creative people get when there's no road map for this stuff and they're winging it as they go along. The way it all looks up on the screen is pretty amazing. We also realized as we went along we learned more and more about how to make these things. As we were shooting we learned a lot about what needs to be done and what doesn't need to be done. In terms of the set pieces, do they need floors in them or ceiling plates? What we're doing is actually more akin to a puppet show and most of the time it doesn't need them, but sometimes because of the angle of the shot, there needs to be a floor. I've made many floor panels and ceiling panels."

Because of the unique look and feel of each of the Thumb movies, most of what appears on screen has been specifically made for that individual look, but in some cases even the sets are used in multi-tasking. "As we accumulated a lot of set pieces, there was some carryover between shows where we could modify or reuse a thing from a previous shoot for a future show. So we did a lot of recycling of our sets from show to show. For Bat Thumb I'd made a lot of city scene set pieces of buildings with brick facades and stuff like that and we used a little bit of that when we did The GodThumb even though I remade a lot of it. We did have these wide city street scenes where we used a lot of them, because the shots required a lot of buildings. We did pretty well with that; I think we created some pretty convincing environments for our thumbs to exist in."

To create the world of superheroes in Bat Thumb, Jorge had to call on some special automotive skills. "Bat Thumb stayed true to the first Batman film. It was dark and moody and we tried to light it that way. I made two Bat Thumb Mobiles; one was for the big beauty shots and one was for the cockpit interiors. The one for the beauty shots had a big thumb on the front. That one you never saw the interior and it was scaled to the size of the sets, probably about 1/16. The one for the close-ups was a bit bigger so we could get in there and move around. The 1/16 scale one was a model I bought and I did some pretty

severe modifications to it. I added the thumb to the front and changed the fin in the back, repainted it and other things. It was an odd model that really didn't look like the one in the movie, but when I got done with it, it looked quite different. From that model, I enlarged and built the cockpit. It had a background panel with flashing lights, a lit dashboard and a glowing steering wheel. It was pretty good."

Actual production time can differ from film to film, but some were easier to complete than others. "The shooting time varies because some have been easier than others. I'll cite The Blair Thumb project as being one of the simplest. It was the down and dirty quickie of the whole six-pack. There just wasn't much to the original film so it just didn't require a lot of set pieces. The production value on the original was so low that there wasn't anything to be concerned about regard-



Thumbs...Continued from page 28

ing what one was going to look like. I think on Thumb Wars we shot for about two weeks straight in actual physical production. Then we had four or five days of reshoots. I'd say the average shooting time on most of these is about fourteen days plus or minus, depending upon whether we have to reshoot any scenes."

After his contributions to the six completed Thumb movies, Jorg was asked to recall his favorite bits and pieces from the series. "There are a couple that stick in my mind. There's the laboratory in Frankenthumb, because if you watch the original film all the walls are askew, there are no square angles, it's very much like a stage set. But I think the coolest for me was in Thumb Wars when I built the interior of what we call 'The Hand', Han Solo's ship. I built all the interior corridors, the interior open space and the cockpit. If you look closely it's all very much like the original cockpit in that film. That one was pretty elaborate. There's a shot in there where we did a camera move following one of the characters going through the corridor and going up and sitting in the cockpit. It was like the move of the century for us, but we pulled it off and it looked pretty seamless. That one was probably the most elaborate set because it did have a lot of pieces to it and there was a lot of action taking place inside it. It was a fun one with lots of control panels and flashing lights and all that kind of fun stuff." And on the simplest set he recalled, "Let me think about that. Yeah, I would say the tent in Blair Thumb, just being a piece of green material, how much fun can you have with that?"

Sometimes because of budget, but more often because of creativity, some fairly "old fashioned" camera effects techniques are used to enhance the look of the Thumb world. "We did a lot of forced perspective shots. We did a lot of background panels that I either painted or we slapped dimensional shapes on them. There's kind of a funny scene in Blair Thumb where they're in a convertible driving down the road and I made a corny cylindrical spinning background to make it look like they were driving down a country road. It's kind of funny because the same buildings keep showing up over and over. But it worked and gave you that feeling of motion like a crude version of rear screen projection. We did a little bit of green screen or blue screen work that got superimposed over something later, but that was pretty rare. But for the most part, and I hate to say this, but a rule of thumb is to try to shoot as much of everything with practical sets and props because that makes it more of a real world. The less post-production, CG stuff the better."

Although the productions strive for authentic performances from their tiny characters, some conditions exist where enough real flesh and blood thumbs can't fit into a scene and compromises have to be made. "Sometimes there is a mix of both real and prosthetic thumbs. Of course, as much as possible we prefer to have real thumbs in there, but there were certain circumstances where it was just impossible to make that happen without finding someone who'd had a severe industrial accident and only had a thumb on one hand. There are some non-human thumbs in there, but always, it's our preference to use the

real McCoy. And I defy anyone to tell a real thumb from a fake one. My thumb always had a cameo in all the films; it was sort of the Alfred Hitchcock thing. I always have one small scene where I walk through or I'm a part of a crowd or something. In the opening sequence of Thumb Wars, the very first time you see a thumb, that's mine. From there on, I've lost track of it all."

Now we come to the interactive portion of this article where you the reader will participate in the grueling process to discover whether you have what it takes to become a Thumb actor. Jorg explained the procedure, "We figured out that not everyone could be a Thumb actor. It requires not only a certain dexterity, but if you stretch your fingers straight out like you're going to shake hands, then stick your thumb straight up, if that's less than a ninety degree angle they you're automatically disqualified. It was part of the learning curve; we discovered these things as we went along. We had some guys who had extra long thumbs and that was really great. My thumb is sort of the benchmark for thumb looks. It's got the right thumb shape and proportion, so that's why it got used a lot. It wasn't the most beautiful, it just the one you look at and say that really does look like a good thumb, because some people's thumbs are pretty frightening."

Speaking of grueling processes, the actual shooting of a Thumb movie can become an ordeal in itself, a humorous ordeal perhaps, but an ordeal nonetheless. "If you could see it, a set with upwards of six or seven people crouched underneath it, sticking their hands up with little costumes on; it's kind of funny. It's sort of like playing twister, only a little different. It's quite a sight to behold. It's been quite a comedy of errors on some of these long shooting days. And it's not easy to do, to be squatted down in an odd position and get your hand up in a set and hold it there steady. We invented a number of devices that were specifically for these purposes. We came up with a device called the Steadi-Thumb, which was a device that helped people hold their hand in position for an excruciating period of time. We got quite creative in coming up with ways to make some of this stuff happen without killing people in the process."

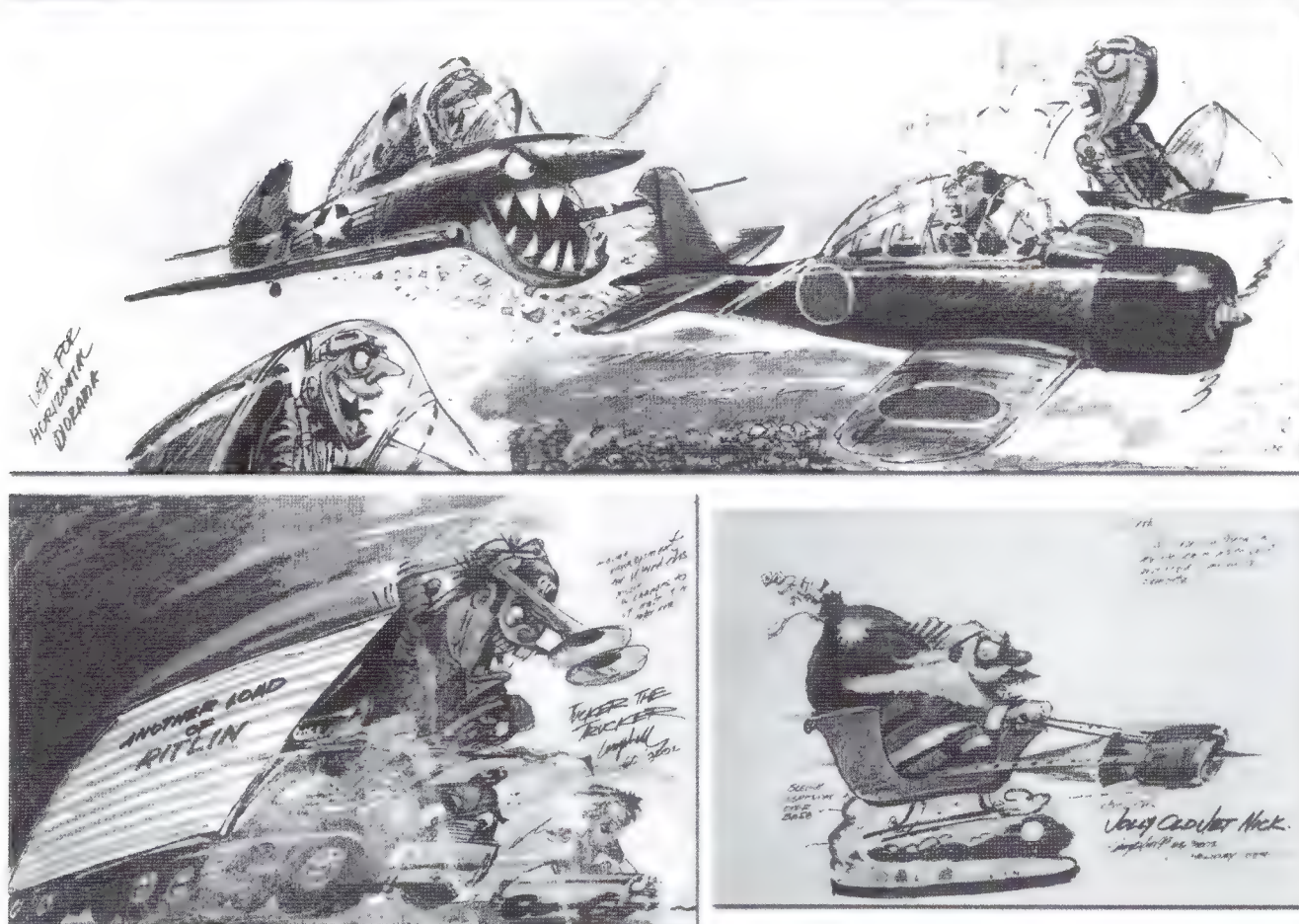
However, for all the pressure of deadlines, the cramped quarters, the tight shooting schedules, the creation of the Thumb movies has been a triumph of fun and humor that really comes through on the screen. "There was never a time where we weren't all amused by the whole thing, even if we were tired or whatever. It's just the premise of the whole thing and then when you're miniaturizing and mocking some of these serious blockbusters that made millions and millions of dollars and you're making this little spoof

of it. Not only script-wise, but visually duplicating some of the scenes and doing a darn good job in some cases where you could have the original film next to it and say, 'Well, they look exactly alike except everyone in it is a Thumb.' There's plenty of time to look at it and go this is really pretty funny."



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Top: One of Bill's concepts for a WWII Aer-O-Toons diorama. Above left: Shades of Duel! Tucker the Trucker is another Weird-Oh that never hit the highway. Above right: A jet-powered Santa was a Christmas-themed Campbell concept.

agency that printed the packaging for the Hawk Model Company - their chief artist had suffered a heart attack. Hawk's specialty was airplane models and luckily, Bill was a plane nut and had several sketches of aircraft in his portfolio. It was a perfect match.

Hawk was run by brothers Phil Mates and Dick Mates, Sr., and when Bill arrived to show his work they introduced him to John Andrews, who had produced most of Hawk's kits since 1957. John was also an avid modeler, having designed and built both static and flying airplane models from the age of six. John was impressed with Bill's work and commissioned a box cover on spec, which Bill remembers as a McDonnell-Douglas Banshee. It was the beginning of a beautiful relationship.

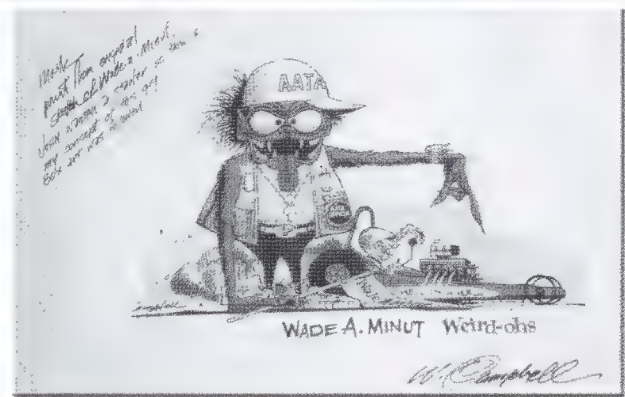
"I came back within the week and gave them their box top, all designed and ready to go," Bill recalls. "From then on it was a dream job, because they were so all over the place with ideas. It wasn't just aircraft." In fact, Hawk was one of the most eclectic model companies in the business, producing kits of insects, ground-effect machines, cable cars, Zeppelins and even a paratrooper, with various

degrees of sales success - and Bill painted box tops for them all.

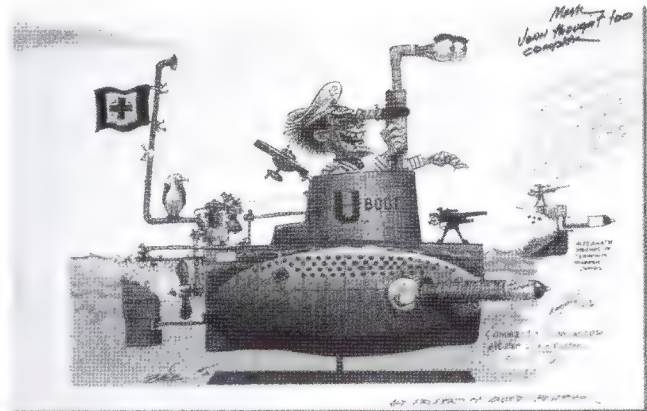
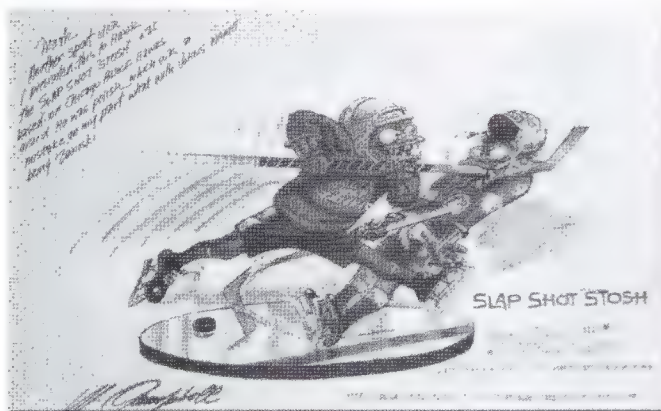
After a while, the process fell into a rhythm. "John would say we needed a box for, say, a \$1 P-51. I'd ask for the markings, the nose art if any and external add-ons like belly tanks or rocket launchers. John would give me his decal layout, plus maybe a photo of the prototype. I'd ask him when they needed it and like all illustration jobs, the deadline was yesterday."

Bill and John developed a close-working relationship and their conversations often evolved into creative flights of fancy. "The minute I stepped into his office it was off to the mind races," says Bill. "It was never about the job, but some way-out idea that might have been rolling around in his fertile brain. Maybe he wasn't challenged by the folks around him and since I wasn't there on a steady basis, my freshness might have been a good backboard to bounce a few theories off of."

With Hawk's tolerance of risk and its creative atmosphere, Bill decided to strike out in a new direction. With Revell producing Ed Roth's popular Rat Fink and other monster kits and shows like The



During his career with HAWK, Bill painted everything from go-karts to Atomic Powered Bombers (above left). Above right: Start Me Up: Wade A. Minut was the Weir-Ohs starter. Below left: Another sports-related Weir-Oh no-show, Slapshot Stosh was put on ice. Cmdr. Dunkvasser, the sub captain. John Andrews thought the kit would be too complicated to produce.



Munsters and the Addams Family filling the airwaves, he felt the time was right for Hawk to get into the monster business as well. One day Bill sat down at the drawing board and began to doodle. What took shape was one of the most outrageous creatures to ever grace a box top.

Bill still remembers it clearly. "The first off was a sketch of a fellow done in wild colors in a dragster, with the rear wheels burning rubber while the front wheels were airborne. The head was oversized to put the elemental focus on his vampire teeth, while his helmet sported an exhaust pipe with a flame emanating from its oversized bell-like flare. The helmet was decorated with rather convoluted graphics.

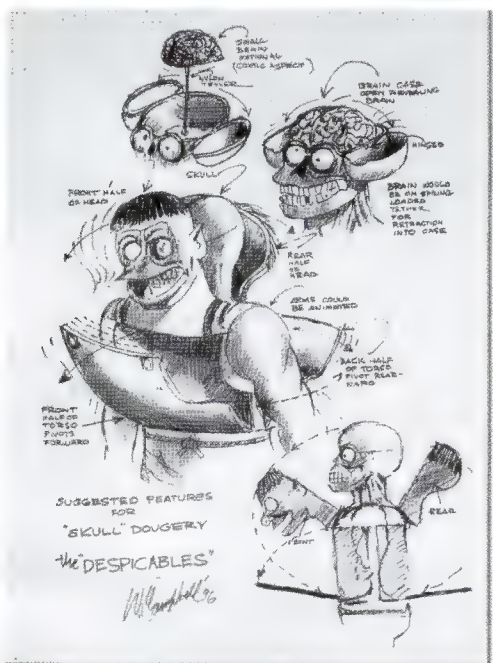
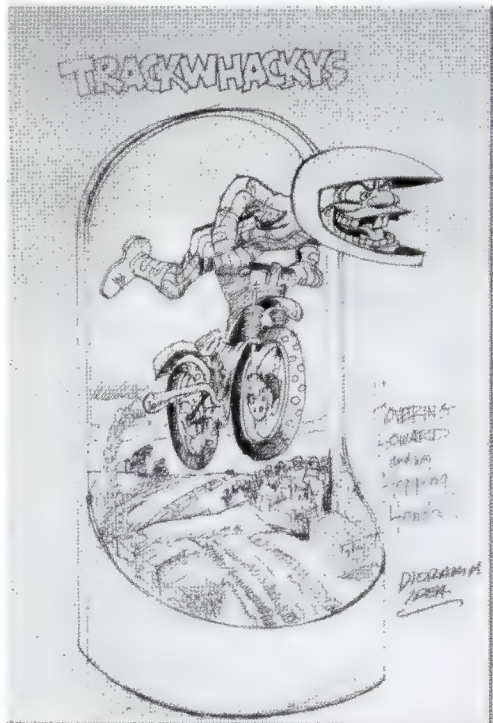
"Next came a sketch of a fellow high-tailing it down the concrete in a casket. Again, the oversized head and this time he was wearing a fedora. The casket was complete with the half lid and carrying handles. Then I drew a Hell's Angels-type guy on a motorcycle, in keeping with the "Wild Bunch" of that era."

Those first three designs became known as Digger, Daddy and Davey. Bill did a fourth sketch of a World War I Eindecker shoulderwing flown by a German pilot named Von Blitzhofen, complete with pickle-stabber helmet, but it was never produced. To

accompany the color sketches, Bill constructed full-sized models using clay, marble dust, balsa and anything else he could find. Then John Andrews set up the models in a conference room and called the Mates brothers and some of the salespeople in to pitch the idea.

After Bill explained why his little monsters deserved a chance, John recalled Dick Mates laughing at the idea. The brothers thanked Bill politely for the work he had done and told him they'd think about it, but Dick Mates told John privately the concept was just too far-out for Hawk. With the meeting over, Bill's model prototypes were left on the conference room table and Bill literally went back to the drawing board.

In the next few days, many of the salespeople came in to revisit the models. The young sales force had a good idea of what the public - and especially the important kid demographic - wanted in a model kit, and they saw a rich opportunity in Bill's designs. John Andrews went back to the Mates brothers to lobby for the kits, and eventually they agreed to take a chance and produce the first four designs. Bill was called back in and given the good news and asked what he thought the line should be named. "I just call them a bunch of Weir-Ohs," he responded, and



The Wrong Brothers and their boilerplate special (left). A Trackwhackys diorama concept (middle). Bottom: "Skull" Dougery the Despicable.

Weird-Ohs they became.

With the big fall Chicago Hobby Show just around the corner, John Andrews was given the task of producing samples to show at the Hawk booth. By this time Von Blitzhofen had given way to Freddy Flameout, a monster jet pilot. Tooling soon began and John set to work typing up instruction sheets and photographing the models to show how they should look when built. On the Saturday before the show John was painting one of the prototypes when Phil Mates walked in and silently stared at the work in progress, finally saying "I hope you know what you're doing."

"The Hobby Show opened on Sunday," John remembered. "The hobby buyers came down the aisle to our booth. They didn't actually come INTO the booth - they viewed the signs and models from a respectable distance, as though the models had a fungus they were sure to catch if they got closer." Hawk wrote only a handful of orders that first day, but in the hallways, elevators and restaurants, everyone was talking about the Weird-Ohs. "Generally, they were saying 'What the hell ARE they?'" said John. "And that was a very good sign."

On Monday orders picked up a little. On Tuesday morning they increased even more and by that afternoon had become a torrent. On Wednesday, it became obvious that Hawk's manufacturing capacity would not be sufficient to fill all the orders, and the Weird-Ohs' inaugural run was doubled. Bill remembers the final order total at the show coming in at around 247,000, pushing the Hawk production line into a 24-hour-a-day schedule. The little plastic monsters had become a monster-sized hit.

Cut to early 1963 at a hobby store near my home, where I laid eyes on my first Weird-Oh: Digger the Way Out Dragster. The Bill Campbell box art hooked me immediately. Digger was ugly and green with bulging, bloodshot eyes and flaming Lake pipes jutting from his helmet. He sat behind the wheel of a foreshortened top fuel dragster painted on a field of Pepto-Bismol® pink, his contorted fingers groping for the impossibly high shift knob. To an eleven-year-old boy, he was beautiful - and what was more, he scored high on the all-important parental gross-out meter. What other model could boast "42 horrible parts of fine mouldy polystyrene?" I had to have him, and after weaseling an advance on my allowance for unspecified reasons, I did.

In the next three years, thousands of kids like me bought, built and customized Weird-Ohs kits. They were easy to build, fun to paint and made your non-Weird-Ohs-owning friends green with envy. As Andrews said, "The Weird-Ohs were simple kits and you didn't have to paint them like a thing of beauty. They even looked good tarred and feathered." There was one small caveat however...the models bore only a passing resemblance to Bill's wild box cover art!

"It just goes to show that you can't have two creative people on one idea at a time," says Bill. "I put my ideas on the box and then John put his in the box. Had I to do it again, I think I would have tried to convince John to do a pantograph directly from the models. I have often felt that John, in doing the steel work dies, adhered to the dimension of steel rather than letting the model's action position dictate the placement and development of the die work. I don't blame him for that, because there was a convention to go to. They were hot at that moment, so he put them right on steel. But then, I don't think most kids were upset that the model

• **SIDEBAR: The Dirty Dozen: Weird-Ohs Roll Call** •

Hawk produced twelve of Bill Campbell's original "Car-icky-tures."

• **Digger, the Way Out Dragster.**

• **Freddy Flameout, the Way Out Jet Jockey.**

Three balloons kept this toothy pilot airborne, while a hand-held blowtorch provided thrust.

• **Drag Hag, the Bonny, Bustin' Babe**, who was a witch behind the wheel of a dragsterized baby carriage, her scary offspring perched snugly behind the engine.

• **Huey's Hut Rod, the Way Out Outhouse Bomb.** Huey drove a privy on wheels powered by a jug of moonshine.

• **Davey, the Way Out Cyclist**, a motorcycle-driving ghoul.

• **Endsville Eddie**, who had braked so hard his foot had crashed through the firewall of his car. An anchor and retro-rockets kept him from being plastered against a brick wall.

• **Daddy the Way Out Suburbanite**, heading to "Suburpia" in his hot-rod casket (carrying, perhaps, a warning about the dangers of workaholism?).

• **Leaky Boat Louie, the Vulgar Boatman**, tearing through a swimming area in a boat with a monster-sized outboard motor.

• **Francis the Foul, the Way Out Dribbler.** In a departure from the transportation theme, Francis was a grotesque basketball player.

• **Killer McBash, the Dazzling Decimator.** In the style of Dick Butkus, Killer was a linebacker with a mean streak, literally jamming his arm down the opposition's throat. Killer now commands the highest prices in the Weird-Ohs collector's market.

• **Wade A. Minit, the Wild Starter.** Wade uses the broken wristwatch on his hairy, purple arm to time drag races.

• **Sling Rave Corvette, the Way Out Spectator.** This busty babe shows plenty of green skin as she watches the other Weird-Ohs race.

didn't exactly correspond with the box art. They loved it, and that was it."

With the Weird-Ohs now a hot property, Hawk commissioned Bill to create more model concepts and eventually produced twelve of his Weird-Ohs designs. John Andrews handled the merchandising and licensing chores, and Bill's concepts eventually made it onto a profusion of spin-off items including a record called Sounds of the Weird-Ohs, a line of Halloween costumes, a Weird-Ohs game, plush figures, a skateboard, model paints, a Magic Slate, decals, a bicycle helmet and a carrying case to hold it all. At Christmas in 1963, both Bill and John received sizeable bonuses for their Weird-Ohs work, and Bill was later given a Dodge Dart for his efforts. Not bad for a project that began with a few sketches and home-made models.

Then Hawk went on to other things. An artist named Bob Allen approached the company with designs for a line of models called the Silly Surfers, capitalizing on the surfing craze in the mid-Sixties. This time, the models looked exactly like Bill's cover art, and so did Allen's Frantics, a rock 'n roll-themed line designed to cash in on the popularity of groups like the Beatles and Rolling Stones. Hawk later reissued the Weird-Ohs in a glow-in-the-dark version.

Bill eventually left the Hawk Model Company after producing more than 250 pieces of box art. In all his years with the company he had remained a freelancer, always ready to knock out the latest illustration in a day or two, more often than not on short notice. As for the Weird-Ohs, they seemed to take on a life of their own. In the Seventies, Hawk was acquired by Testors, who reissued some of the Weird-Ohs under the Grodies name, but with a change that didn't exactly thrill the model-buying community or the series creator: "The Grodies was not a success, for rather than using the standing box art of the Weird-Ohs, they employed photography of the built-up model. In my mind, that can't compete with a well-set action illustration." In 1993 Testors released a group of Weird-Ohs, Frantics and Silly Surfers under the Weird-Ohs name once again, with Bill's box art restored in all its glory. And in 1999 the models inspired a computer-generated cartoon show, but the characters were barely recognizable as Weird-Ohs and viewers stayed away in droves.

Sadly, John Andrews passed away in 1999 after building a reputation as one of the best model aircraft designers and producers in the business. Bill Campbell, now 83, still paints every day and generates new concepts like his Aero-Toons and TrackWhackys model designs. "I remember meeting John a few years ago at a graphics convention in Chicago," says Bill. "I told him that the two of us being in the same place and at the same point in time was amazing and wonderful and something I will always remember, for I came in contact with some wonderful and creative people."

"Wherever you are, Dick, Phil and John, thank you for the opportunity to be a wee small part of the history of the model industry - thanks for everything."



CONVERTING with KITMAN

Three Against One!



with Norm "Kitman" Piatt

Hi faithful MR readers! Hey, Kitman here! It's good to be back at the conversion work bench again. I know, it's been a while since my last article, but I hope you all have been enjoying my new column "A Cut Above."

OK, let's get started on the "3 Against 1." Being a big fan of the Toy Biz model line and the fact they only made one female kit "Storm," Fred and I thought it would be cool to show MR readers some of the endless conversion possibilities with this kit.

Fred and I discussed converting Storm into three DC characters as a "What If" DC had done their own styrene model line. We decided on converting Storm into Super Girl, Wonder Woman and Bat Girl. As usual with our collaborations, Fred will be handling the painting and this time round creating the diorama base which will be different from the mockup seen in this article.

Fred and I had originally discussed me sculpting some sort of Alien Space creature to do battle with the DC girls. But then one day I was looking over my workbench and saw the perfect foe right in front of me. The MPC Hulk from the 70's! It was sitting there waiting for the right reason to use it, here it was!

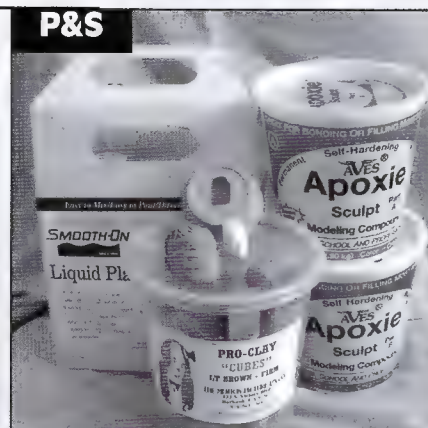
I bought this partial buildup of Hulk from my friend Trevor who sells Aurora Pre-historic models/parts and occasionally some other stuff on his website. With the Hulk movie coming out this summer, I was really starting to get excited about the whole idea. After further discussions with Fred we planned the diorama setting. The threesome would be squaring off against the Hulk standing with wreckage of a building behind them. The Hulk is lifting a large piece of wreckage over his head ready to drop it on them.

Conversion Time: I began each figure conversion by deciding on the pose. Wonder Woman and Super Girl would require the most conversion work. In Wonder Woman's repose (WW7), she would be pulling on her lasso that was thrown at the Hulk. Super Girl's repose (SG3) would be coming in for a landing from



the sky above. I planned to leave Bat Girl in the original kit's pose as she looked right. I only made a few minor changes to the pose, a slight turn at the waist and a little more bend in the right arm. (BG)

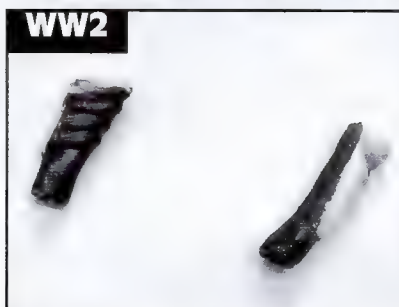
With Storm being an African lady, I thought it best to give the three super heroines a more correct facial appearance. The best approach would be to sculpt a whole new face. This would be the smallest face I ever attempted to sculpt. I would need adequate time for this undertaking. I needed to decide what to sculpt in.



At the 2002 Imagine Nation Expo I had picked up a bunch of Pro-Clay. It's a wax/clay mix and seems very hard but will soften with the heat of your finger tips. You can also drop it into hot tap water for about one minute and it will become very soft and workable. The clay will then go back to a firm state at room temperature or can be dipped into ice water to make it firm again. It will stick to itself and it is sulfur free, so mold-making is much easier. Really cool stuff, give it a try! As you can see from the photo (SH1), I worked on only the face portion of the head utilizing the back portion of Storm's head as a guide for proportion and size. At first I thought of sculpting a different face for each character, but that would have taken way too much time. I ended up sculpting the one and making a mold and cast several more. It saved me time and I would have extra heads for later conversions.

Besides sculpting the new face for the Storm kit, I also needed to sculpt a new head for the Hulk. I picked Pro-Clay for this endeavor as well. I sculpted it directly to the MPC model's neck (HClay1) and would later slice it off. Once I had both new parts sculpted (several weeks later!), I selected Smooth-On products (P&S) to do my molds and castings. Using Aves Apoxie Sculpt to attach the new Hulk head and form the neck and trap muscles with it. (HHresin1). All the while in between sculpting and molding the heads, I worked on the reposing and sculpting of the figures.

I test-fitted each figure's new pose and worked out the cuts I would have to make on each one. I used wire and foil to hold the pieces together. I cut off little sections at a time to not take off too much - like around the knees, hips or shoulders (SG1). I used my preferred epoxy putty, Aves Apoxie Sculpt, for all three conversions. First using it to fill in the areas that I had cut and reworked later to reshape the figures. Wonder Woman and Bat Girl received the most Aves, adding it on to increase their bust size. I want to point out that this was a request from FRED! He specifically said, "I want to see bigger breasts." Oh yea, while talking about big, Storm's feet, man this girl has some HUGE feet! They have to be at least a size 12. I had to cut the feet down on all three models to size 9 or less. The adding on of boots helped with the proportion of her



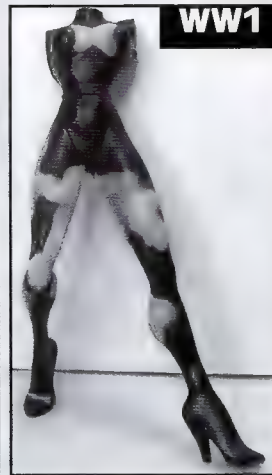
feet to her ankle/legs.

All three figures' arms were filled inside with Aves (WW2). I then glued the arm halves together and let them dry. I busted out my Dremel to grind off Storm's costume sleeve; this was made easier having the support of the Aves underneath.

Once I had the arms the proper size, I wired them to the torso for added strength. I drilled a couple of holes into the Aves filling in her arms and superglued in a length of wire. Next, I prepped the torso by filling it with Aves and gluing the halves together. I connected the two parts together. Now I could bend the wire and position the arms the way I wanted them. I putted in where the shoulder and arm connect and blended in the Aves with water.

I repeated this entire process both with Super Girl and Bat Girl's arms. I didn't change the arm pose on her as in (BG1). You can see there wasn't a need to do any putty work, but you can see the Dremel tool work here. I used a Superglue gel to attach the arms. You have to have some gap-filling glue for Toy Biz kits even when you build them straight out of the box! Once the reworking of the poses was complete, I set up a quick mockup to help me visualize where I was going with the diorama. Next, I started adding on the new heads (BatGirl1). I gave each one its own little head twist, trying to avoid that straight forward look.

Instead of boring everyone by covering every step I took to convert the figures, I'll give a summary of the most difficult steps of the four conversions starting with Wonder Woman. I really put the rework on Wonder Woman's arms. I felt that this gal should have good size biceps (WW4), especially next to Bat Girl & Super Girl. I wanted to give the impression she was pulling on her lasso, but I didn't want her to be crouched down as she would be in a tight spot next to the other two girls. She ended up with her right (back) leg a little higher up, now she looks as though she was about to pull. Plastic surgery came in at her left hip and right knee. Both had to have material removed in order to get her into the pulling pose. Wire and putty came into play using the same steps I took with the arms and were used to reattach the legs back in place. Wonder Woman being a bigger more powerful-looking woman, I thought it wise to add muscle



(I recommend allowing the Aves to dry a ½ hour before cutting shapes out of it.)

Super Girl:

I took a good portion out of her left hip and leg to get her leg up a bit (SG1), made a "V" cut at her knee to bend her leg back. Next her feet...man, you could really tell how big Storm's feet were when I came to this stage of Super Girl. I cut her feet in half and added putty and gave her a dancer's toe point (SG2). But now that I look at her, I realize I should have taken even more off. They still look BIG! For her arms, I turned her lower right arm so her fist was facing forward. I used Superglue gel to fill the gap between the upper and lower arm. Again using my Dremel tool, I removed the extra material around her arm, sanding her arm smooth afterwards. Her left arm was a repeat, except that I removed the fist part of her hand and sculpted on a simple open palm hand.

Super Girl's Costume:

I finished the arms with the addition of the costume sleeve at her wrists. Adding on a thin layer of putty to her lower legs, I made her boots removing the little "V" at the top of each one. I rolled out a thin sheet of Aves for her skirt. Before attaching it to the figure I let it dry for about 3 hours. I attached the skirt just under the belt line that was already a part of Storm's own costume (SG3). I created little waves and folds in the skirt as if the wind was coming up it from underneath. Super Girl didn't need any breast enhancement as Storm's were the perfect size for her. Attaching her new head and face with Superglue, I blended them into her neck. I wanted to give her hair the same "wind from underneath" look, so I curled it up behind her. I drilled a couple of holes for some #19 gauge wire. I superglued it in place and bent it to the desired shapes, working in a two-step, two-layer approach with the base support layer being first, followed by the

size to her legs as well. Building up her quadriceps, glutes and calves, I gave them the size they needed (WW1). Attaching her head with superglue I began sculpting on her hair forming most of it to the right side of her head. This would help with the impression of her pulling on her lasso.

Wonder Woman's Costume:

Probably the least amount of work of the three. I mean, she really doesn't have that much on! Basically, she's wearing a swimsuit with only a pair of boots. I used rolls of Aves for the boot details, removed the toe portion of her right foot and reshaped it with putty. I fashioned her belt around her waist and cut it to shape. I added on her arm bracelets, hair piece, chest emblem and costume lines (WW3). For her chest emblem, I laid a strip of Aves on her chest and cut it using a #11 Exacto blade allowing it to dry for a ½ hour first.





detail layer. Super Girl's cape was made using the same steps I describe in Bat Girl's costume summery below. The only difference is that hers would be removable. I used a very light coating of Vaseline on her shoulders so I could remove the cape later.

Bat Girl:

Required only a little putty work adding muscle to her shoulders and biceps. Oh yes...and her two chest missiles(!) and the addition of the new head. However, Bat Girl's costume required plenty of work (BG2).

Bat Girls Costume:

Her cowl, I added a very thin layer of Aves over her face and cut out the eye holes, the mouth and nose shapes of the cowl. Sculpting in her brows and bat ears last, once they were dry I began her hair. Her hair was made using 19 gauge wire and the two-step approach. I was pretty happy with how Bat Girl's hair came out blowing behind her (BG2). It would compliment her cape that comes next. I rolled out some Aves Apoxie Sculpt between two sheets of a plastic freezer bag coated with Vaseline. Using my trusty rolling pin, I flattened a 1-inch ball of Aves until it was about 6 inches square and about 1/16 thick. I let this dry for about 3 1/2 hours before I removed it from the plastic and cut it to shape. Next I formed it around Bat Girl's shoulders, making the folds and turns in the cape.

I wanted it to look like it was blowing in the wind behind her for a more dramatic look. I used crunched up newspaper as support to hold it in place. I found you can make Aves as thin as you can get it and it's still extremely strong. The trick is letting the Aves cure long enough. In the past I've been too eager and didn't wait. When it's at this point in the drying stage you can still cut and shape it. You only need to support it somehow until it finishes drying.

The Utility belt was cool to make out of a roll of Aves flattened out around her hips. I added smaller rolls as her belt compartments. I allowed this to dry before adding on the bat emblem. I placed a small flat piece of Aves into the belt and let it set up for 1/2 hour before cutting it with my hobby knife to shape. I used the same steps to make her chest bat emblem. This is when I could really feel each character come to life when I added on their emblems. The famous bat gloves were the last addition to the costume. (I should have made these earlier while the arms were still off the body! It would have been much simpler). I fashioned the glove spikes out of .40 sheet styrene. I began the spikes by drawing the pattern of the gloves directly onto the plastic and cutting them out with a hobby knife. I also added attachment keys to each that would fit into the arm later. I carved a blade edge into each spike cutting a slot into the arms and attached them with Superglue. The one accessory Bat girl has is her Bomb-a-rang (BB1). I wanted to give her something that she could defend herself with against the Hulk. As she wouldn't stand a chance alone against him, it would have to be a highly explosive device. I used .40 sheet styrene and putty to create the Bomb-a-rang, layering putty over the styrene shape one side at a time. Creating the "Front" side first, I added the details that would give it a bit of a machine look. I thought the cross shape gave it a sort of dangerous look that would stand out pretty well once painted.

The Hulk:

I like this MPC version of the Hulk even if I haven't seen the real head of the kit. I wish whoever owns the molds would re-release it - now is the time! For the Hulk's head, please refer to the beginning of the article; I won't go into that again (HH1). His hands were made by stuffing Aves into the openings at his wrists. Making the initial palm shape, I stuck lengths of wire into the palms as the armature for each finger. I used the two-step method to build up each finger. To check for flaws, I sprayed the Hulk with a test shot of primer (HP1), went over him again with putty and sandpaper. After the cleanup, I made a mockup of the diorama and took the final set of photos.

Let me tell you folks, this was a project and a half! It took almost 6 months! I hoped to have finished it in 1 to 2 months! Fred was ever so patient with me and I really want to thank him for that. Converting the four figures was much more work then I had anticipated, but it was well worth the work and I feel pretty good about the end results.


Supply List:

Aves Apoxie sculpt:	www.avesstudio.com
3 Toy Biz Storm kits:	www.meaghobby.com
.40 sheet styrene:	http://www.dhcinc.com/evergreen.htm
Pro-Clay:	http://www.makeupkits.com/index.html
Smooth-On	www.smooth-on.com

A special thank you goes to Trevor Ylisaari for the MPC Hulk. Check out his website for cool Aurora stuff.

<http://ylisaari.tripod.com/auroraps/>





www.hobbytalk.com

Bulletin Boards for Hobbyists

Hollywood's Pipeline

From movies to models - what we MAY see in kit form!

with Jim Bertges

I have the urge every once in a while to repeat myself when doing this column. That's not because so many of these Hollywood projects are so similar or that they keep making and remaking the same stuff over and over, not at all. I have to repeat the fact that just because these planned projects are announced and have money poured into them, most of them will not make it to the large or small screens for any number of reasons. Stars drop out, financing dries up, studios lose interest, power players change, rights are bought or sold, trends turn cold and any number of other things happen to prevent even the most promising projects from being completed. So, with that in mind, we hereby present the latest batch of news, innuendo and rumor from the hallowed halls of Hollywood; just remember, not everything gets made and some of the most unlikely things can turn out fantastically.

The Robinson clan is headed back into deep space. The WB Network has given a pilot order to a remake of **Lost in Space**. Noted action director, John Woo, is on board to executive produce and possibly direct the pilot. Jon Jashni and Kevin Burns are set to executive produce the pilot, along with Woo, through the Synthesis Entertainment banner that Jashni and Burns formed in 2001 to oversee revivals of the properties owned by Allen's estate.

The Farrelly brothers, who are known for their off-the-wall comedies like *Dumb*



and *Dumber*, *Me, Myself and Irene* and *There's Something About Mary*, are bringing the **Three Stooges** back to the big screen. No, they are not doing some mystic incantation to revive the long passed performers; instead, they will create a new adventure that "revolves around the Stooges characters originated by Moe Howard, Larry Fine and Jerome "Curly" Howard in the classic Columbia two-reelers." The plan is to start shooting in early 2004 for a Summer of 2005 release.



Marvel Comics has decided, based on the fantastic success of recent movies based on their characters, that they should enter the film production business themselves. Avi Arad, President and CEO of Marvel, points out that Marvel has over 4700 heroes and villains to call upon as movie stars and they're ready to bring them to the big screen and home video. They are considering budgets that range from \$8 million to \$50 million, but they'll leave the distribution of "blockbusters" like *Spiderman* and *Hulk* to the major studios. It seems the idea behind it all is to get more exposure for lesser characters and generate more licensing dollars for Marvel. We can only hope they make good movies as well.

The big news from England is that the BBC is planning to revive the classic Science Fiction series, **Doctor Who**. No casting or budgeting has been done yet, but the BBC has commissioned scripts to be written and has settled some thorny legal prob-



lems. A BBC spokesperson said, "It's far too early in the day to discuss possible story lines, characters, villains, or who might play the Time Lord-it is unlikely anything will be on the screen for at least two years." Well, at least we have something to look forward to.

Cable TV may never be the same again. Entrepreneurs, Nick Psaltos and Kim Bangash have called upon the likes of Wes Craven, Tobe Hooper and John Carpenter to create **The Horror Channel**. Like the SciFi Channel before it, the new network will be devoted solely to genre material. At this point the channel has access to more than 2000 horror films from the US and overseas to populate its planned 24-hour-a-day schedule. The Channel is expected to debut on Halloween night 2004, so it's never too early to start contacting your local cable company and let them know that you're interested in having the Horror Channel's gory goodness on your TV.

Hasbro Toys has called upon producer Lorenzo di Bonaventura to create a feature film franchise based on their **GI Joe** figures. The plan is for a live action film based on the original 12-inch action figure. It is not clear if the storyline will be based on the popular GI Joe vs. Cobra tales of comics and TV fame, or a wholly separate story centering on the "Real American Hero" and his exploits. Either way, Hasbro sees a feature movie as a way to boost sales of their plastic good guy.

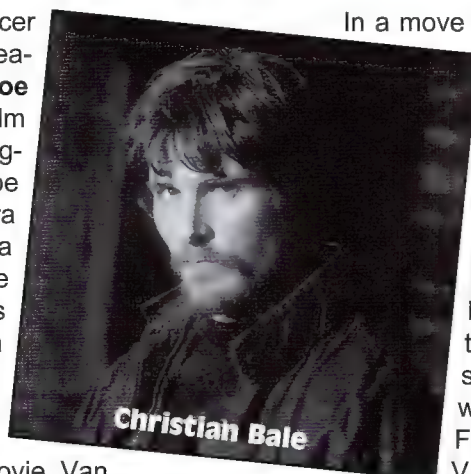
Even before the monster hunter movie *Van Helsing* hits theatres, NBC is planning a TV series spin-off. The series tentatively titled, **Transylvania**, is not intended as a sequel to the film, but is set in the same "universe." Steven Sommers, who wrote and directed *Van Helsing* and *The Mummy* films for Universal, is writing the series pilot and will executive produce. Set in the 19th century the series will involve a Texas cowboy transplanted into a Carpathian village where he is pressed into service as a law enforcer and must stand between two warring families of monstrous descent. Set for NBC, this series sounds like a slightly different version of the popular *Buffy the Vampire Slayer*, which also started out as a movie.

New Line has lined up a new twist on the coming-of-age story. This one is called **Titans** and centers on a group of



teenagers who will grow up to become the gods of Mt. Olympus. Producer Gary Foster says, "It's an idea that nobody has ever explored, how the gods originated. It is a big set-piece with fantastic moments, but the first part of the journey is these teens trying to decide if they will accept their destiny." Screenwriter Michael France, who scripted *The Hulk*, *Golden Eye* and *Cliffhanger* will handle the writing chores.

Christian Bale, who proved his action hero chops as a dragon slayer in *Reign of Fire*, has been cast as the new **Batman**, which will be directed by Christopher Nolan and was written by David Goyer. Nolan commented on the casting, "What I see in Christian is the ultimate embodiment of Bruce Wayne. He has exactly the balance of darkness and light that we were looking for." The new *Batman* film, expected to start shooting in February, follows the character's early years as a crime fighter.



In a move that makes one wonder, "Why bother," the WB TV network is planning on reviving the DC comics character **The Flash** for the small screen. However, in their early description of the series they state that the character, who is also known as the Scarlet Speedster, won't be wearing his trademark red outfit and will use his super speed to travel back in time to right wrongs. The question is if they're planning a show that is so different from the original character, why bother calling him *The Flash* at all? For the record, Carolyn Bernstein WB's VP of Drama Development explains the series like this, "We've been talking internally about doing a 'Time Tunnel' style show and this was the perfect way to blend time travel with an established franchise we know is beloved by people who know the comic." But if he doesn't wear the costume or battle super villains, why would anyone who knows and loves the comic character even care?



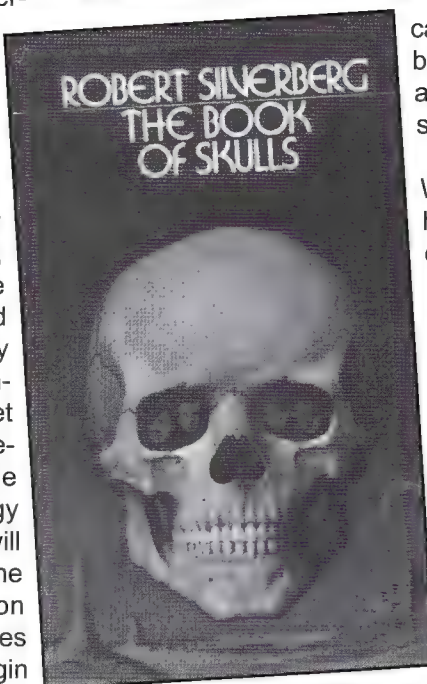
Grab your spinach; **Popeye's** making a comeback! King Features, which owns the rights to the venerable Sailor Man, is planning to celebrate his 75th anniversary with a splash. They are producing a 3D animated special to air on Fox in 2004 and will be released as an extended DVD and video later. It's all part of a plan to put Popeye back in the public eye. Even though the new special will be computer animated

they won't be modernized. Rocky Shepard, president of King Features said, "You don't mess with a good thing. The key characteristics of the cartoon's look will remain the same, but who know what it will look like in 3D CGI." Featured players, Olive Oyl, Wimpy and Bluto will come along on Popeye's search for his long lost Poopdeck Pappy.

Another comeback that may be on the horizon in the near future involves a famous law enforcement organization. The Ember Entertainment Group has purchased the feature film rights to **The Man From U.N.C.L.E.** from producer Norman Felton with an eye toward producing feature films based on the series. Ember Entertainment is also involved in the proposed remake of *Forbidden Planet* which is in the works at Dreamworks. Stay tuned for further revelations.

OK, so now they're re-imagining the remakes. Fox Searchlight has hired newcomer Todd Lincoln to re-do **The Fly**, even though it's already been done twice and the original had two sequels and the remake had one. Lincoln comments on his "re-imagining" as follows, "I'm one of those comic book sci-fi fans who read the remake announcements and groan. This is certainly inspired by the original but it's a total re-imagining." The only hint of a difference between his and previous versions of the story was his comment, "Why, in both films did the fly never fly?" Will this new version fly? Only time will tell.

The short-lived western styled Science Fiction series **Firefly** is getting a new life on the big screen. Joss Whedon, creator of the series as well as *Buffy the Vampire Slayer* and *Angel*, has teamed with Universal Pictures to make *Firefly* into a feature. The story is set five hundred years in the future and is set aboard a star ship that travels stagecoach-like among the planets. The movie will incorporate the mythology already established in the series and will introduce new characters and expand the scope of their adventures. Whedon hopes to have the entire cast of the series appear in the film. Shooting is set to begin sometime in early 2004.



The films of schlockmeister Herschell Gordon Lewis are about to make a blood red splash again. Two companies have combined forces to acquire the rights to remake such Lewis "classics" as **The Wizard of Gore**, **Blood Feast**, **She-Devils on Wheels** and others. The remakes will be budgeted at under one million each and will be shot simultaneously in 3-D and 2-D under the banner of the Sick-O-Scope Motion Picture and Novelty Manufacturing Co.

Alfred Bester's Science Fiction epic, **The Demolished Man** is being prepared for the big screen by Paramount. Australian director, Andrew Dominik, has been hired to develop the story. *Demolished* centers on a future society where telepaths are a normal part of life and are often used to detect crimes before they are committed, much like *Minority Report*. Because of this, crime is at an all-time low and there hasn't been a murder in seventy years, but when a high-powered businessman decides to murder a rival and bribes a high-ranking telepath to help him cover up his crime, a telepathic cop is called in to crack the case.

Taking one chapter from Bram Stoker's *Dracula* and turning it into a feature film is the idea behind **The Last Voyage of the Demeter**. Robert Schwentke has been hired to script the tale of the ill-fated cargo ship that transported Dracula and his belongings from Transylvania to England and arrived with no survivors on board, save the mad Renfield.

William Friedkin, director of *The Exorcist*, has signed on to handle the directing chores on **The Book of Skulls**, based on a novel by Robert Silverberg. The story focuses on a group of college students who discover an ancient book that contains the secret to eternal life, but that secret comes with a high and terrible price. The screenplay is being written by Sean Daniel and Jim Jacks, who also scripted *The Mummy*, *The Mummy Returns* and *The Scorpion King* among others.

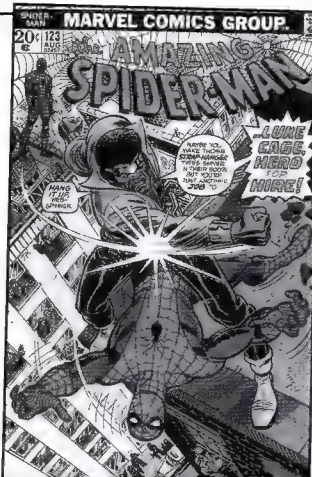
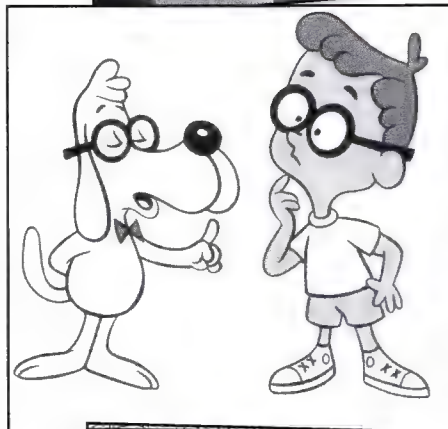
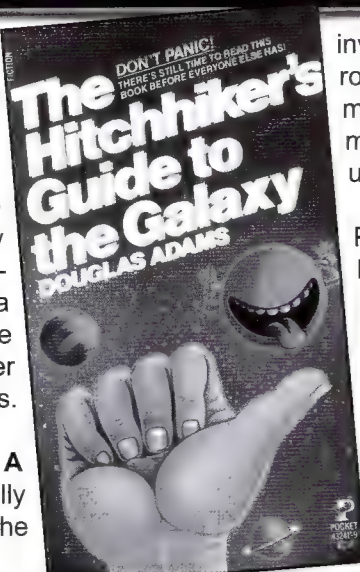
Those boys from *South Park* are at it again. Trey Parker and Matt Stone have made a deal at Paramount to create a new feature film, but not one based on their *South Park* characters.

Producer Scott Rudin describes **Team America** like this, "We will be sophisticated and employ all modern technology. We have gone well beyond the paper cutouts used in the last movie. Here, the entire cast will be made of wood!" The boys are making a marionette movie a la Gerry Anderson's *Thunderbirds*, but in this version, the fight against evil will take on a decidedly humorous twist. The script will be written during Parker and Stone's summer break from animating the *South Park* series.

The late Douglas Adams' hilarious classic **A Hitchhiker's Guide to the Galaxy** is finally moving forward as a feature film project. The project was delayed by Adams' untimely death two years ago, but Spyglass entertainment received the go-ahead from Adams' wife and hired British production team Hammer & Tongs to begin production. Disney will most likely be the domestic distributor of the science fiction comedy which begins with the total destruction of the Earth and gets weirder from there. The story was previously produced for BBC television in the early 80s, but it was Adams' dream to have it produced as a feature film. Adams will be posthumously named as Executive Producer of the film.

Those "robots in disguise," the **Transformers**, are once again being prepared for an appearance on the big screen. However, in 1986 they appeared in an animated feature now they are being readied as a live action production. Producers Don Murphy and Tom DeSanto who were responsible for *League of Extraordinary Gentlemen* and the two *X-Men* movies, respectively, are teaming to bring the ever-changing robots to life. DeSanto commented, "Transformers offers an amazing mythology with all the elements to create a successful ongoing franchise, iconic characters, global themes and a world that has never been seen before on screen."

Big name actors are lining up to provide voices for 3D computer animated robots in **Robots**, which is being produced by the team that made the animated *Ice Age*. So far the voice actors include Mel Brooks, Ewan McGregor, Halle Berry, Drew Carey, Paul Giamatti, D.L. Hughley and Jamie Kennedy. The story of *Robots*



involves a young scientist who wants his robots to make the world a better place, but must face the wrath of a corporate tyrant to make his dream come true. *Robots* is scheduled for release in March 2005.

Production company Sprocketdyne Entertainment plans on teaming up with Bullwinkle Studios to develop a combination CGI/live action feature based on **Mr. Peabody and Sherman and their Wayback Machine** from the old *Rocky and Bullwinkle* series. Robert Minkoff, who produced the *Stuart Little* films and co-directed *The Lion King*, heads Sprocketdyne. *Rocky & Bullwinkle*'s creator Jay Ward's daughter, Tiffany, runs Bullwinkle Studios.

For those who love and miss those old lizard invaders, NBC will be producing a made-for-TV movie based on the 1980s miniseries, **V**. Kenneth Johnson, who created the original series as well as the series *Alien Nation*, said the new story takes place twenty years after the original series left off, when aliens now control much of the earth. There is talk that cast members from the original series including Marc Singer, Jane Badler and Robert Englund might return to reprise their roles. The network suggested that if the ratings for the TV movie are high enough, it could green light "future sequels."

Once again, the rights to Marvel's **Luke Cage: Hero For Hire** have been picked up by a movie studio; however, this time the studio is Columbia, which also produced *Spiderman* and has a good track record with superhero movies. Luke Cage was one of the earliest African-American heroes in comics. His is the story of a former gang member who was framed in a drug deal, volunteered for a medical experiment in prison, gained super powers when the experiment went wrong, escaped and became a street hero. There are no firm dates or casting plans yet, but we'll keep you informed.

That's it for now, but rest assured that as long as there's money to be made, Hollywood will still be churning out new and recycled ideas with reckless abandon. There will be more to report next time.



Goodies & Gadgets



DREMEL®

If you're a like most, as a modeler, you'd find it pretty difficult to be without your Dremel. It's no wonder with all the good that can be accomplished by using one tool!

The good folks at Dremel were kind enough to send us some samples of the products shown on this page and asked us to put them through their paces. We were glad to oblige. Long a fan of the Dremel Mini-Mite, we tore into these packages post haste and found everything to our liking.

Let's start at the top left and move on downward, shall we? The Dremel MultiPro 3962-02 includes 75 accessories to go with the High-Speed Rotary Tool that goes at an astonishing 35,000rpm with a variable speed! Just some of the things that make this tool totally worthwhile is the comfort-grip housing for better control and handling, quick-change collet, ball-bearing universal motor, which runs cool and smooth under load and the replaceable motor brushes. There are plenty of carving, engraving, grinding, sharpening, cutting, cleaning, polishing and sanding tools that are included in this pack, so if you're thinking of replacing your current rotary tool or even thinking about trading up, this would be the one to go for.



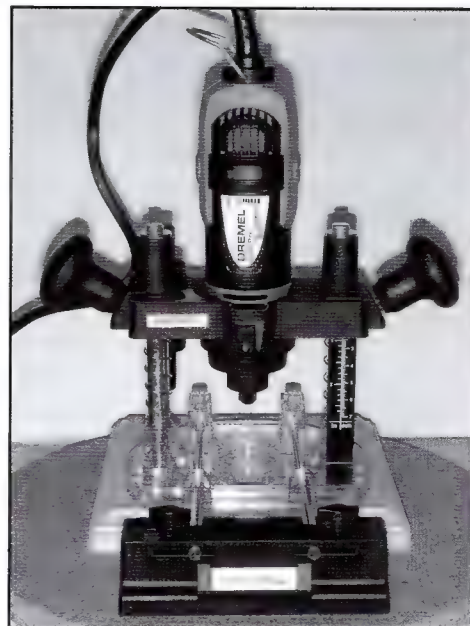
The Dremel Electric Engraver 290-01 is great for creative engraving on metal, glass, wood, plastics or ceramics. A letter/number template is included for professional-

looking results.

Lastly, the Dremel Plunge Router Attachment 335-01 could be just what the modeling doctor ordered. This particular attachment is designed for use with the High-Speed Rotary Tool model like the one highlighted above and is perfect for routing signs, or when you need to route parallel to an edge. Also great for creating signs and inlay work and for decorative edging.

The Dremel Tool fits snugly inside the Plunge Router base and the clear base allows for increased visibility of work surface. There are two depth stops that can be utilized and an on-board storage for bits and wrench. Dremel has more to come for the hobbyist, so check out their world today at:

www.dremel.com



AVES STUDIO

Aves Studio is pleased to announce their new, improved **Apoxie® Clay**. This popular item has sold for the past 20 years and is now better than ever! The reformulated Apoxie® Clay offers a much longer shelf life, easier-to-see mixing progress (one B part for both Native and White makes uniform blending even easier), enhanced detailing, a longer working time, lighter weight, extra strength, with a flatter finish to make painting easier yet. This new version of Apoxie® Clay still offers all the same qualities you have enjoyed for years: non-toxic, premium quality, 0% shrinkage, clay-like feel, highly adhesive, waterproof, hard & durable, non-flammable & freeze-thaw stable. Apoxie® Clay is still available in three convenient sizes, ¼ lb., 1 lb., 3 lb. and comes in two colors, Native and White. Use this product if you are sensitive to solvent-based epoxies. Apoxie® Clay is available exclusively through Aves Studio and its distributors.



Apoxie® Safety Solvent is recommended for tooling, smoothing, texturing and quickly-cleaning Apoxie products from your tools, brushes and work surfaces. Simple water cleanup. This is a "must have" companion for their line of two-part clays, including Apoxie® Paste, Apoxie® Sculpt, Apoxie® Clay, FIXIT® Paste and FIXIT®. Apoxie® Safety Solvent has been proven effective to remove nearly any sticky substance, such as label residue, other epoxies (before setup), etc. It also removes inks, markers and stains from white boards, fabrics and other surfaces (always be sure to first test surface or fabric for color-fastness and structure). Apoxie® Safety Solvent is safer than most all solvents available. It is a great replacement for acetone and other commonly used toxic solvents. This clear liquid offers low flammability, a high flash point, low odor, and low fumes. It is freeze-thaw stable with an incredible shelf life. Apoxie® Safety Solvent is DOT Certified for shipping by air, land or sea. It does *not* contain alcohol, M.E.K.P., paint thinners or other harmful substances found in other, similar products. Apoxie® Safety Solvent comes in a flip top plastic squeeze bottle in three convenient sizes and is available exclusively through Aves Studio and its distributors. For more information about this and other great Aves' products, visit their website at www.avesstudio.com.



WONDER-CUT™

According to the press information from Precision Hobby Tool, Inc., Wonder-Cut Saw is the only saw that thinks it's a hacksaw, scroll saw and coping saw rolled into one! That very well could be. Functionally, it's difficult to simply categorize it as one thing or another because it has aspects of all going for it.

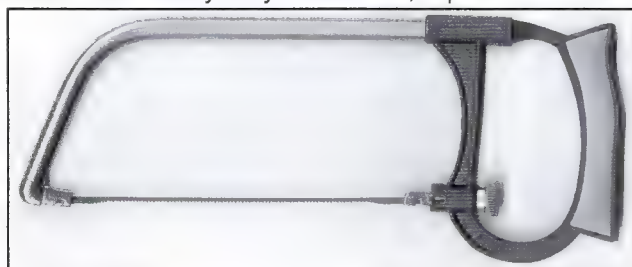
The first thing I did after receiving the sample the good folks at Precision Hobby Tool sent us was to unpack it and then I watched the video on their website. The video made it look extremely easy, cutting this way and that, through wood or plastic or nails and even at one point, through a huge leg bone (wonder whose?). I decided I would put the saw through my own rigorous test. I cut a variety of different woods, some pvc pipe and nails (my dog was loathe to give up any of her bones for this experiment), and found that this product actually lived up to its claims. By simply changing the direction of the cut (up or down or sideways), the saw would then begin to cut in the direction you were now going. Simple!

The blades used in this saw can be placed in 4 different positions in the saw handle for cutting left, right, up and down. Spare blades can be easily stored inside the saw's frame.

The Wonder-Cut Multi-Purpose, Multi-Angle Saw (P/N 5000), comes with the heavy duty saw frame, 2 pcs. 18 TPI and 1 pc. 28 TPI saw blades. SRP is \$19.95.

I noticed a number of Hobbytown, USA stores that stock this item, which are listed on the Precision Hobby Tool website, or check their site for more stores near you.

Need more info? Try: <http://www.precisionhobby.com>



COMING AT YOU!



• Placement in this section is free of charge, as room permits. Send all pictures/information to: **Modeler's Resource®, Attn: Coming at You!, 4120 Douglas Blvd, #306-372, Granite Bay, CA 95746-5936.**

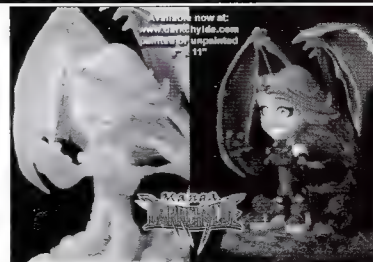
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GEOmetric Design...

In August of 2003, Phoenix Comics and Cards owner Al Matrone announced that he has acquired GEOmetric Design, a 15 year old modeling company based in Minnesota. GEOmetric Design produces high quality vinyl and resin model kits in the Science Fiction and Horror Genre. Geometric will be producing all your old favorites from Alien™ to Star Trek™ and new models such as Pumpkin Head with two different sculptors. **www.geometrics.net**

Super Deformed Ariel...

From the popular comic book Darkchylde, comes this super deformed figure of Ariel! Sculpted by Darkchylde artist Randy Queen and Sarah Oates, this will be strictly limited to a one time only worldwide offering of just 100 resin kits! 70 unpainted, 30 painted! This fantastic Darkchylde.com exclusive will also include a signed and numbered Manga Darkchylde lithograph, featuring all new art created expressly for this release! That's right, you'll be getting TWO great collectibles in one set! Special limited time offer pre-sale price of \$90.00 for unpainted or \$175.00 for hand painted (includes US shipping). Act now as this offer won't last long! Zip over to the **Darkchylde.Com** site now for ordering details!



Badger Airbrush...

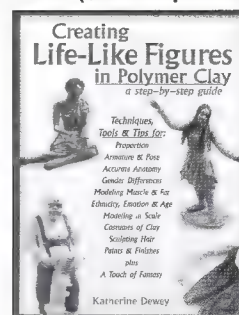


introduces the new Thayer & Chandler Air Star V T909 Compressor, an automatic shut-off piston compressor with an on-off switch, adjustable air regulator and pressure gauge, a built-in moisture filter and a built-in airbrush holder. Max. running pressure is 40psi with 1/8 horsepower. SRP is \$295.00. Also new to the Badger line is the Thayer & Chandler Omni Matrix Airbrush (not shown), a dual-action airbrush. Choose between using the Matrix as a general use siphon feed airbrush, or using the Matrix as a detail airbrush by rotating the color cup to the top of the airbrush and using in a gravity feed mode. Other features include counter-balanced handle, reversible air cap guard, stainless steel needle, self-centering tip, a 1/16 oz. rotational color cup, one-piece trigger and more. SRP is \$145.00 for the T70 set. Lastly, Badger introduces three additions to their MODELflex line.

Decal Setting Solution (#16-801), softens decal film, allowing it to stretch over details for best appearance, prevents air bubbles and results in an invisible carrier film, reducing silvering. SRP \$2.35. The Decal Softening Solution (#16-802), softens decals and improves adhesion. SRP is \$2.35. Create your own decals by brushing Badger's MODELflex Liquid Decal Film (#16-803), on a flat, clean surface, allow it to dry and draw or paint your own image. Decal Film also allows you to save old decals when brushed over an old decal. Film seals and provides a new surface. SRP is \$2.35. For more information, please head on over to: **http://badgerairbrush.com/** or contact them at: **Badger Air-Brush Co., 9128 West Belmont Ave, Franklin Park, IL 60131, Tel: 800.247.2787, Fax: 800.572.2343 or: info@badgerairbrush.com.**

Elvenwork Press...

announces Katherine Dewey's second book! This one deals with, appropriately enough, sculpting life-like figures in polymer clay. We will have a full review next issue, but if you can't wait, get yours from: **Elvenwork Press, PO Box 53, Maxwell TX 78756. www.elvenwork.com (\$28/US plus s/h).**



Eldritch Design...

Following the releases of their popular "Warlord" and "Ambassador" kits, Eldritch Design proudly presents "The Coachman." This ghastly, gothic ghoulish was sculpted by Bill Basso and is sure to be a hit with horror fans. It features tons of hideous detail, all atop a cracked and vine covered cemetery styled base. The kit comes in nine beautifully cast resin parts, and is 10 1/2" tall when assembled. Also included is a full color painting reference card and assembly guide, as well as a certificate of authenticity. Order on-line at:

www.eldritchdesign.com or write to: **Eldritch Design, Inc. P.O. Box 18121, Encino, CA. 9146-8121**

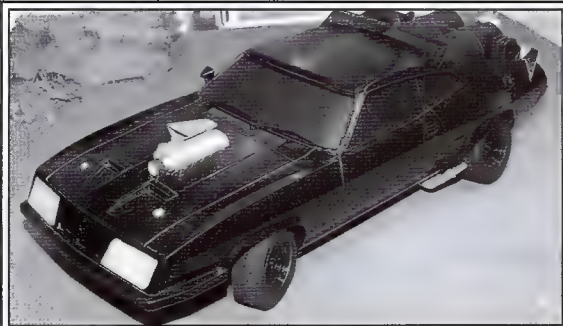


N & T Productions...

announces the release of several new busts that you may feel so inclined to add to your existing collection. From above (left to right), it's the Daredevil in three versions: Vest,

Armor and Natural Red costume. Each one is available singly at the following prices: Painted £40 (approx. \$65) or as a Kit for £30 (approx. \$48). Next up is Poison Ivy and it is the same size as the rest of the collection and the same RETAIL price, i.e. £60 (approx \$90) PAINTED and £35 (approx. \$53) as a KIT. Check out their website for all their kits! **www.nt-productions.com**





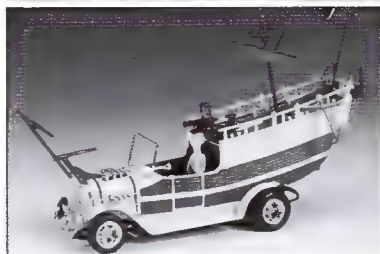
Mojo Resin...

presents the Curse of the Werewolf, a tribute to Tolkien and Black Panther and in small scale. For pricing, scale and availability, please contact: mojoresin@comcast.net

AMT/Ertl...

announces the re-release of some golden oldies! If you missed these Bat-kits the first time, they're back, straight from the Michael Keaton movie: Batmobile, Batmissile, Joker's Goon Car, Bat Skiboat and the Batwing, all in 1:24 scale and ready to build and paint!

Beyond this, AMT is serving up another long sought after gem, the Jolly Rodger. Is it a Pirate Ship or a show rod? Both and it's in 1:25 scale! Check with: www.megahobby.com



Aoshima...

presents the Interceptor from the Mad Max movies. This item is an injection-plastic kit of a science-fiction/anime item. It requires both cement and painting to complete or use and it's 1:24 scale, 20cm long when completed. Check out: <http://www.hlj.com/cgi-perl/hljpage.cgi?AOS32176>



X-O Facto...

Imported from Tower Models come the following: Ms Furies. 1/6th scale resin model kit sculpted by Joe Luadati. Kit comes in 17 resin parts. Kit is available in the U.S. from X-O Facto for \$129.00. Ms. Lizard is also available. This 1/6th scale resin model kit is sculpted by Jeff Yagher. Kit comes in six resin parts. Also available from X-O Facto for \$125.00 - (310) 559-8562. Also available is Lost Girl (not shown) from Kobioshi kits. 1/6th scale resin model sculpted by Joe Luadati. Kit comes in seven resin parts and retails for \$95.00. <http://XOFACTO.com/>



Resin Crypt...

The Raven - This 1/6 scale kit sculpted by Joy and Tom Studios and Phil Bracco features a 10 1/2" Boris Karloff figure in 15 parts with an absolutely awesome Creepy Dungeon Base. Base measures 8" deep x 13" wide x 14" high. Included are skulls, snakes, water bucket, noose, dungeon wall shackles and chains. This kit retails for \$150.00 Other kits available. Contact: www.resdincrypt.com or call (973) 669-4697 for more information.



Gloves in a Bottle™...

Gloves In A Bottle was originally designed for machinists and mechanics, but, according to a company spokesperson, once a dermatologist got hold of it and realized its benefits, the company repackaged the product and now markets it to many industries that rely on protection from latex gloves.

Gloves In A Bottle rapidly absorbs into and bonds with the outer layer of skin, creating a protective layer. The product doesn't wash off; it comes off naturally after approximately four hours with exfoliated skin cells.

For more information, visit their website at:

<http://www.glovesinabottle.com>.





COMING AT YOU...

from the folks at Diamond!



To order any product listed here, please check with your local comic book shop or visit Diamond Select at their Internet site: <http://www.diamondselecttoys.com>

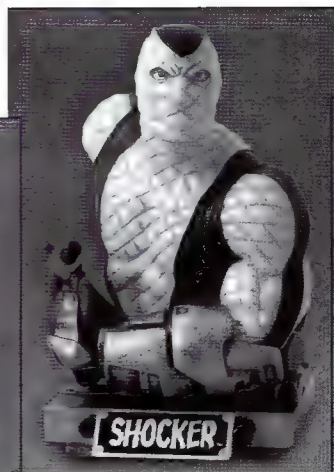


1602 Dr. Strange 8" Resin Statue

SRP \$85.00

Available March 2004

Sculpted by Andy Bergholtz

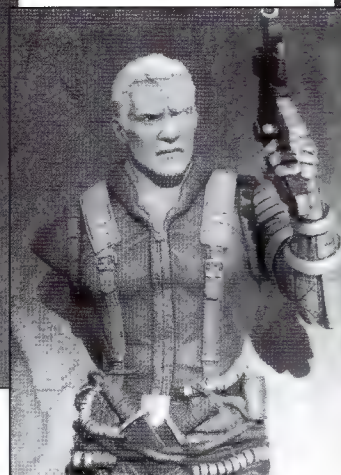


Rogue's Gallery Shocker Bust

SRP \$45.00

Available February 2004

Sculpted by Art Asylum

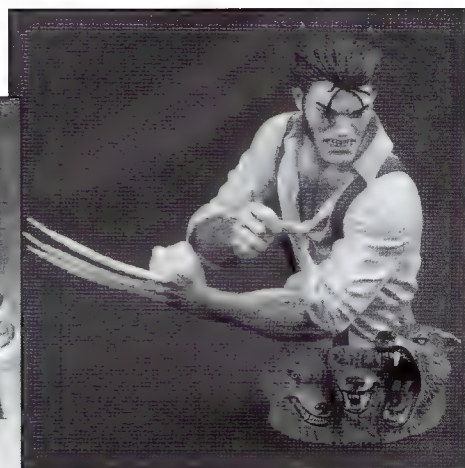


Marvel Universe Cable Bust

SRP \$45.00

Available March 2004

Sculpted by Rocco Tartamella



Marvel Universe Origins Wolverine Bust

SRP \$45.00

Available February 2004

Sculpted by Dave Cortez



Magneto Helmet Replica

SRP \$175.00

Available February 2004

Sculpted by Oliver Brigg



Marvel Universe Mephisto Bust

SRP \$45.00

Available March 2004

Sculpted by Andy Bergholtz



Modern Era X-Men Psylock Statue

SRP \$75.00

Available February 2004

Sculpted by Jeff Feligno



Marvel Select Ultimate Wolverine Figure

SRP \$18.99

Available February 2004

Sculpted by Sam Greenwell



Each product shown is followed by the SRP (where known) and expected month of shipping.

SHOWTIME!



Show Promoters: Please feel free to fax, e-mail or mail us information about your upcoming event on official event letterhead and we'll post it here. Your name, position and contact information must be included. Thanks! Basic information should include **WHAT, WHERE** and **WHEN** along with **CONTACT INFORMATION** for the promoter or your information may not be listed. As room permits, information is placed on a "first-come, first-served" basis when received from promoters only. We do not search out this information. Send all show information to: **Modeler's Resource, Showtime!, 4120 Douglas Blvd. #306-372, Granite Bay, CA 95746-5936 Fax: 916.784.8384 e-mail: modres@surewest.net.**

Information as published was submitted by the entity involved and if there are any discrepancies or inaccuracies, please contact that specific group or organization for clarification and/or correction. Modeler's Resource would request the individual submitting organization then notify Modeler's Resource of any corrections and/or changes they deem appropriate. We would then be pleased to publish any copy correction or adjustments. Promoter(s) bears sole responsibility for accuracy of information provided.

• If your show is not listed here, no press release was received from your company or it was not received by this issue's cutoff date •

• JANUARY 2004 •

• **Sci-Fi Model Con 6 & Atlanta Model Expo 2004 IPMS REGION THREE CONVENTION:** Friday January 30th and Saturday January 31st, 2004 Meadowcreek High School, 4455 Steve Reynolds Boulevard, Norcross, Georgia. For general information contact Paul Cotcher pcotcher@mindspring.com or (678) 513-0883. For vendor information contact James Corley jdcorley@bellsouth.net or (770) 973-3482. On the Web: <http://www.victorymodels.com/ame2004mp.htm>

• FEBRUARY •

• **Modelfest '04:** February 22, 2004, from 8:30am - 3:00pm. Plastic model contest and swap meet to be held at the Ventura Fairgrounds - Seaside Park, 10 West Harbor Blvd. Admission: \$5.00 per person. State parking fee additional. For more information, contact Vernon Morseman or Stuart Mackie at 805.658.8138.

• **American International Toy Fair:** February 15th - 18th, 2004, in New York City at the Jacob K. Javits Convention Center. For more information on this trade show, contact: Toy Industry Association, Inc. (TIA™), 1115 Broadway, Suite 400, New York, NY 10010, Tel: (212) 675-1141 • Fax: (212) 645-3246 • E-Mail: toyfairs@toy-tia.org • Fax-on-Demand: (212) 675-1540 • <http://www.toy-tia.org/AITF/index.html>

• MARCH •

• **MegaCon:** March 5 - 7, 2004, at the Orange County Convention Center, 9800 International Drive, Orlando, FL. For more information on the show itself, contact the promoters at 813.891.1702 Ext. 263 or through www.megaconvention.com

• **East Coast Hobby Show:** March 26 - 28, 2004, at Fort Washington Expo Center, Suburban Philadelphia, PA. For more information: 3500 NW Boca Raton Blvd, Ste 617, Boca Raton, FL 33431. Tel: 800.252.4757, 561.338.3177 or Fax: 561.338.5066, e-mail: info@hobbyshow.com. 'Net: www.hobbyshow.com

• APRIL •

• **Chiller:** The second installment of this show happens this month. Call the Chiller Hotline at 201.457.1991 for more information or check it here. We'll post more as it becomes available!

• MAY •

• **WonderFest™:** May 15-16, 2004, Executive West Hotel, Louisville, KY. Hotel: 1-800-626-2708. Show information: www.wonderfest.com

• JULY •

• **2nd Annual Mid-Atlantic Swap Meet:** July 24, 2004 at the Marlboro Volunteer Fire Department, 7710 Croom Road, Upper Marlboro, MD. For more information, contact Bill Brierton at 301.627.5385 or via e-mail at: engco45@mindspring.com

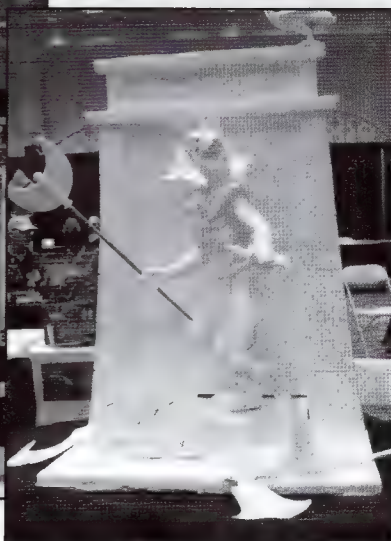
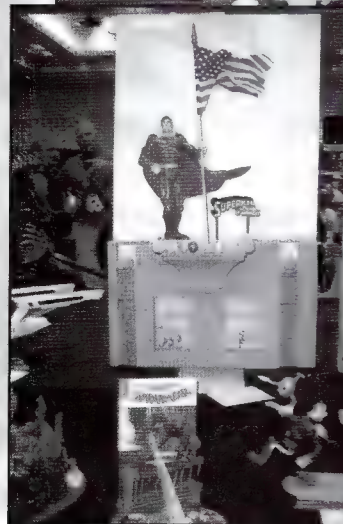
• OCTOBER •

• **Radio Controlled Hobby & Trade Association (RCHTA):** October 14 - 17, Trade-only days: Oct. 14 & 15, Public days: Oct. 16 & 17. Donald E. Stephens Convention Center, Rosemont, Illinois, www.ihobbyexpo.com.

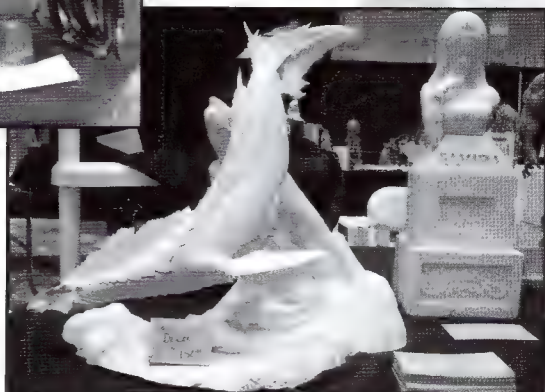
IMAGINE-NATION

• The Show Grows in the Desert •

with Jim Bertges



Up above, Casey Love shows us his painting expertise and the other photos represent contest entries or product!



Once again resin lovers, producers of exceptional kits and goodies, celebrities, seekers of plastic and others in search of the latest and finest from the garage kit industry from all corners of the country and undisclosed locations around the world descended on a small town in the sun bleached desert way down near the pointy end of Nevada. The town, Las Vegas is a place where it doesn't just get hot, it gets Devil Hot! However, the natives have compensated for this by building huge, air conditioned, ornately decorated palaces where a weary traveler can relax in cool comfort and be offered free drinks while he plays cards or slips nickels into colorful, jangling machines. It is a wondrous place to behold and an ideal location for a gathering such as the Imagine-Nation Expo 2003, a show that fits in well with the flamboyant, vibrant, exciting lifestyle that exemplifies this sweltering center of fun and pleasure.

This year's show boasted expanded facilities, new dealers and a model contest of world-class proportions. The showroom had an open, spacious feel even when hordes of anxious modelers enveloped the many dealers' tables and crowded around the contest exhibit. The promoters moved the model contest into the main room of the show this year, which made it much more convenient for both attendees and dealers, since no one had to go into a separate area to view the entries, everything was centrally located. The contest itself was one of the highlights of the show. The lineup of fantastic kits competing for cash prizes was nothing short of phenomenal. Even the kits submitted by young modelers had a certain flair and professionalism to them. A new category in the contest was for rubber masks and there were some very impressive ones in competition and on display. These aren't your regular Halloween masks that you'd purchase at the discount store for Trick or Treating, these are real Hollywood-level pieces, worthy of use in the movies.

Just as last year, one of this year's show's highlights were the seminars and talks presented by a variety of professionals in attendance. Greg Nicotero of KNB EFX presented some of the work his company has done on current and upcoming films. Jordy Schell hosted a sculpting seminar. Frank Dietz delivered a memorable presentation on his art and career. Tim Gore delved into the secrets of his painting techniques. And, among others, there was a special screening of King Kong hosted by Bob Burns who also brought the armatures for the Kong and Mighty Joe Young stop motion puppets. All the presentations were fun, informative and maybe (just maybe) a bit educational (but not in a boring "schooly" kind of way).

The best part of the show - and of many of these shows - is meeting and talking shop with modeling buddies from all around the globe. It's great to put faces with names that

have only been seen on a computer screen. The social aspect of these shows is a great asset that should be exploited in the shows' favor. It would be in show promoters' best interest to look into their attendee's group affiliations through Internet Bulletin Boards and clubs so they can provide another dimension to an already enjoyable experience. There could be a space and time set where people who are already acquainted with each other over the computer can actually get together and spend some time in person. This is the kind of thing that will keep people at the show and interested in what's going on.

Other activities that might interest modelers should also be part of these shows. Things like "make and take" programs, airbrush demonstrations, other painting demos, sculpting demos and other how-to type exhibits will grab the attendees' interest and keep them at the show floor, rather than making a quick circuit of the tables and heading off for destinations unknown. Of course in Las Vegas, the call of the casino is strong and it might require some very attention grabbing demos and exhibits to draw attendees' attention away from it. Something else that might be beneficial for kit producers to consider, instead of just offering a special "show" price on certain kits, what if they were to take a lesson from the gigantic Japanese Wonderfest and offer a limited number of items that would be exclusive to this particular show. It wouldn't have to be a complete kit either. They could offer one of their existing kits with "show exclusive" extras like accessories, a special base, or an optional head or hands. This would give attendees a special incentive to purchase these items and bring them to those particular dealers' tables for a closer look at their other wares.

As it has been in the past two years, the Imagine-Nation Expo 2003 was a great deal of fun and is a great West Coast (well, it's closer to the West Coast than Kentucky) companion to Wonderfest and Chiller Theatres. Here's hoping for continued success for years to come so those of us on the left side of the country can have a nearby place to get our modeling show fix every year!

<http://imaginationexpo.com/>





IT'S ON THE WORLD WIDE WEB!

PLACES FOR MODELERS TO CHECK OUT ON THE SUPERHIGHWAY!

- **Artcast, Inc.**
<http://gtesupersite.com/artcast/>
- **Aves Studio**
<http://www.avesstudio.com/>
- **Bare-Metal Foil**
<http://www.bare-metal.com/>
- **Burbank House of Hobbies**
<http://www.houseofhobbies.com/>
- **Clubhouse**
<http://pub76.ezboard.com/bplbbmemberssite>
- **CultTVman Sci-Fi Modeling**
<http://www.cultvman.com/>
- **Diamond Select**
<http://www.diamondselecttoys.com/>
- **DRONE**
<http://www.dronemagftvmc.com/>
- **Graf-Fiti Creations**
<http://www.graf-fiticreations.com/>
- **Hi-Way Hobby House**
<http://www.hiwayhobby.com/>
- **Hobbytalk Bulletin Board**
<http://hobbytalk.com>
- **Hobbytown, USA**
<http://hobbytown.com/>
- **IPMS/USA**
<http://www.ipmsusa.org>
- **Kalmbach Publishing**
<http://www.kalmbach.com>
- **Lunar Models**
<http://www.lunarmodelsonline.com/>
- **MegaHobby.com**
<http://www.megahobby.com/>
- **Marco Polo Imports**
<http://www.marcopoloimport.com/>
- **Monsters in Motion**
<http://www.monstersinmotion.com/>
- **Polar Lights**
<http://www.playingmantis.com/>
- **Skyhook Models**
<http://www.skyhookmodels.com/>
- **Tamiya America, Inc.**
<http://www.tamiya.com/>
- **Testors**
<http://www.testors.com>
- **Woodland Scenics**
<http://www.woodlandscenics.com/>

Got a model-related website that you'd like us to consider highlighting? Let us know about it. We'll check it out and determine if it's suitable for posting in this revamped section. The decision to showcase any and all websites is at the sole discretion of Modeler's Resource. Contents of this section is scheduled to be changed with each new issue of Modeler's Resource. By submitting an URL, no guarantee is implied or stated that said URL will be listed.

Modeler's Exchange

Classifieds • E-mails • Addresses



CLASSIFIEDS: List your "wants," "trades," or "sale items" here. It's free of charge to all readers of Modeler's Resource, on a first-come, first-served basis, as room permits. Items to be sold must be \$75.00 or under in order to qualify for listing. Anything greater in value will have to be listed in one of our purchased Display Ads. (Modeler's Resource assumes no liability for any service/product highlighted in this free Classifieds section.)

PENPALS: Would you like to have your e-mail and/or snail mail address listed so that you can contact other modelers? It's also free, as room permits.

Writer's Addresses:

Got a question/comment for our regular writers?

- | | |
|--|--|
| • Bertges, Jim | nlckpd@aol.com |
| 1332 Currant Ave, Simi Valley CA 93065 | |
| • Craft, Bill | craftbeast@yahoo.com |
| • Fredericks, Mike | pretimes@aol.com |
| • Goodrich, Steve | hydra@northnet.org |
| • Graf, Hilber | Unccreepy@aol.com |
| www.graf-fiticreations.com | |
| • Hall, Andrew | |
| 29 Ullswater Crescent, Watgate Estate, | |
| Crook, Co Durham DL 15 8PW England | |
| • Iverson, Steve | CultTVman@aol.com |
| • McGovern, Mark | markathy@toast.net |
| 3033 Sherbrooke, Toledo OH 43606 | |
| • Morgan, Mike & Cindy | pakrats@earthlink.net |
| • Piatt, Norm | getwebbed@lvcm.com |

Addresses:

Want to touch base with other modelers?

Tanya Neals:	Ronald Baughman
Vaneals@att.net	DS-0988
	1 Kelly Drive
	Coal Township, PA 17866-1021

Classifieds:

FOR SALE: Goro from Mortal Kombat complete in box \$65.00. Aurora Comic Scenes Tonto, missing parts and comic with box, \$20. Lifelike World of Triceratops with diorama, \$30. Monogram Creature from the Black Lagoon, \$25. **WANTED:** Six Million Dollar Man Jaws of Doom Kit. Buy or will trade one of kits above. Contact: Steve Binkley, 714 Due West Ave E-70, Madison TN 37115

• **WANTED:** Unbuilt/unpainted "Jasmine Of The Jungle" 1/6 scale resin kit. Previously produced by NERV and distributed by The Character Shop and sculpted by Joe Laudati. Contact Kevin at: tbpewter@webtv.net

• **FOR SALE OR TRADE:** I have one (1) mint condition, Silver Foil-stamped Collector's card, STAR WARS "Attack of the Clones" for sale or trade. I am also wishing to expand my reference and knowledge and I seek pen pals. I am a military, Sci-Fi modeler. I do not have a computer nor do I have access to one at this time, so via mail is my only form of corresponding at this time. Those interested in contacting me on one or both of the above issues can reach me at the following address: Ronald Baughman, DS-0988, 1 Kelley Drive, Coal Township, PA 17866.

• **WANTED:** These original Aurora manufactured model kits: Phantom of the Opera (#428), Dr. Jekyll as Mr. Hyde (#460), Forgotten Prisoner of Castle-Mare (#422), Captain America (#476). Will pay reasonable price for kits that are mint-sealed in box. Contact: Darryl F. Gozdan, 96 Eggert Rd, Buffalo, NY 14215 (716)894-3156

Your mailing address, e-mail address or both can go right here. This section is NOT for publicizing your personal or business homepage, but we'll be glad to post addresses so that other modelers can touch base with you. Got something to sell or trade? Are you looking for a particular kit or part? If you want to list an item that you are attempting to sell for \$75 or under, it can go here. This section is filled on a first-come, first-served basis. Your free ad will remain here until it is rotated out by new classifieds. You can then submit your item again and it's FREE!

CLASSICAL KITS!

WITH
3-D
PETE!

BY
MIKE
FISHER

SURE, YOUR GARAGE KIT OF **LEPRECHAUN** FROM **LEPRECHAUN 4: IN SPACE** IS CLASSY... BUT I BET GARAGE KITS BASED ON **CLASSIC STATUES** WOULD BE EVEN **MORE CLASSY!**



HOW 'BOUT **PREDATOR DISCOBOLUS**, BASED ON THE CLASSIC GREEK STATUE BY MYRON!



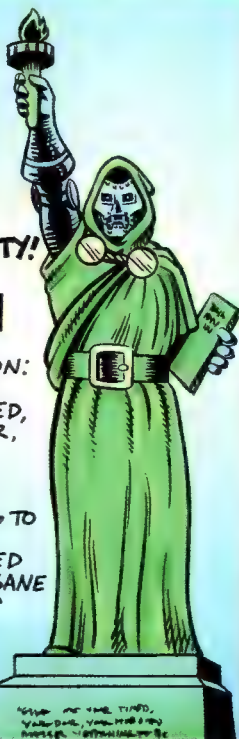
...OR **KING TUTANKONG!** THIS REEKS OF ANCIENT EGYPTIAN REFINEMENT!



IT'S THE **STATUE OF DOOMERTY!**

BONUS!

DETAILED INSCRIPTION: "GIVE ME YOUR TIRED, YOUR POOR, YOUR HUDDLED MASSES YEARNING TO BE DOMINATED BY AN INSANE TYRANT!"



VADER FOR TWO! OUR FAVORITE DARTH SAILS OVER A CLUELESS OBI-WAN AND LUKE... BASED ON THE MICHAEL JORDAN STATUE AT UNITED CENTER IN CHICAGO!

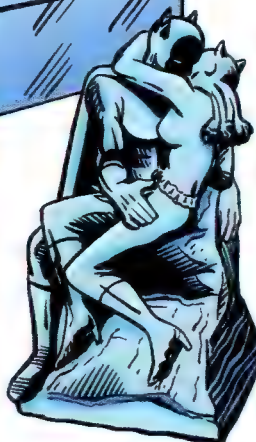


MAY THE FOUL SHOT BE WITH YOU!

WHO BETTER TO MIMIC AUGUSTE RODIN'S **THINKER** THAN **DOC SAVAGE**?



OL' GUS RODIN'S WORK IS SO **AWESOME** THAT WE MUST MENTION IT **TWICE!** HOW ABOUT **BATMAN** AND **CAT-WOMAN** IN **THE KISS**?



CREATURE RISING!

by Jim Capone



This six-inch hunk of resin is from Jayco Toys. Wayne Hansen sculpted the excellent likeness. It is a solid piece of pressure cast resin. I especially like the way the base is incorporated into the bust. The Creature appears to rising up from the seaweed that surrounds him. There is also a nameplate sculpted into a nicely textured wood surface and a piranha swimming nearby.

After giving it a good scrubbing, a few minor repairs were made. A seam line was eliminated using a dremel tool, files and sandpaper. Several air bubbles under the chin had to be filled and refined. I decided that it would be convenient to have a "handle" to make holding the kit easier while painting. A 3/8" hole was drilled about an inch deep into the underside of the bust. A 6" bolt screwed into the bottom provided a solid grip that could be easily removed (1). Masking tape was wrapped around the exposed threads. A piece of wood with a section notched out was clamped to the workbench (2). This eliminated the need to remove the bolt in order to put the piece down.

The bust was first sprayed with Krylon sandable gray primer. Normally I only use

gray, but this time I added a light coat of white primer sprayed from above. All of the base colors were applied using an airbrush. A dark base green was sprayed from below and into the recessed shadow areas (3). Progressively lighter values of green were mixed and applied. Adding some tan and a touch of orange into the mix muted the colors (4). These were sprayed on level and angled from above. A lighter shade was applied to the mouth, throat, gills and top of head (5). Finally, a highlight value was airbrushed from above on these same areas (6). Light yellow ochre was airbrushed along the edges of the body plates (7). This was sprayed with a sealer.

It was important to keep the green color of the Creature noticeably different from the green of the seaweed. I chose to make the seaweed darker in value and brighter in intensity. All of the plants were base-coated with a deep blue-green mix (8). This was applied with a brush. A lighter shade of green was then added (9). Each additional shade covered less and less of the leaves. The highlight value was used sparingly and helped to show leaf segments (10).

An encyclopedia was consulted for the colors of the piranha. The bottom half was



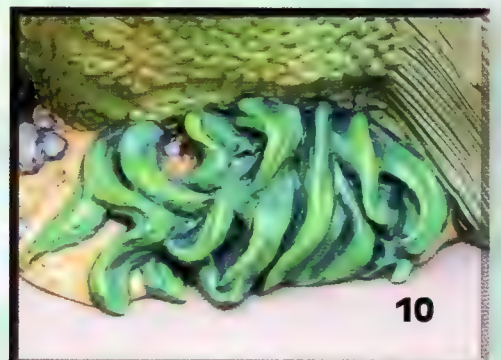
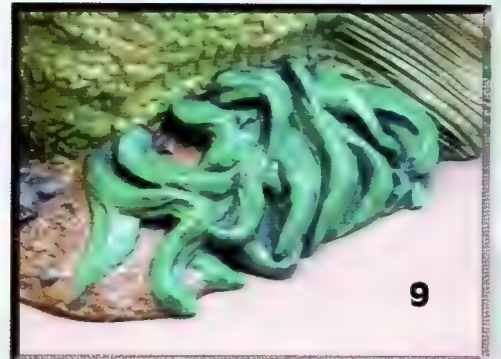
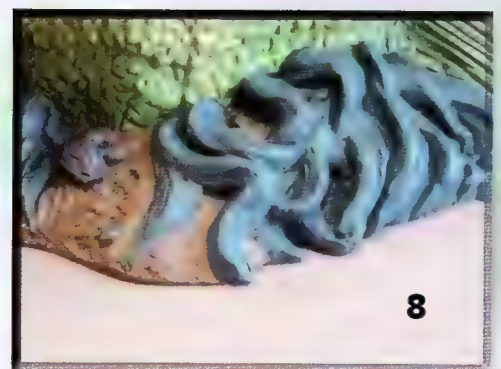


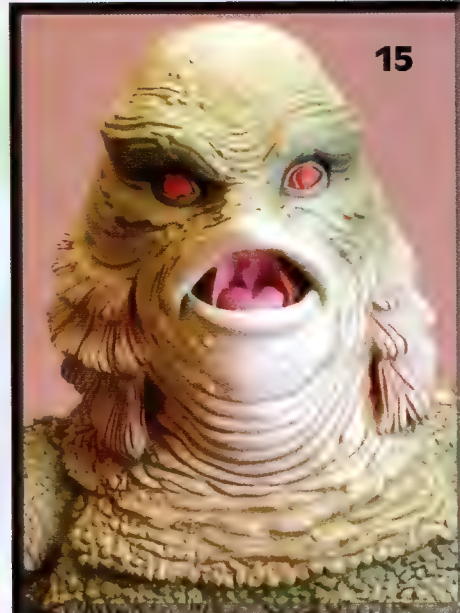
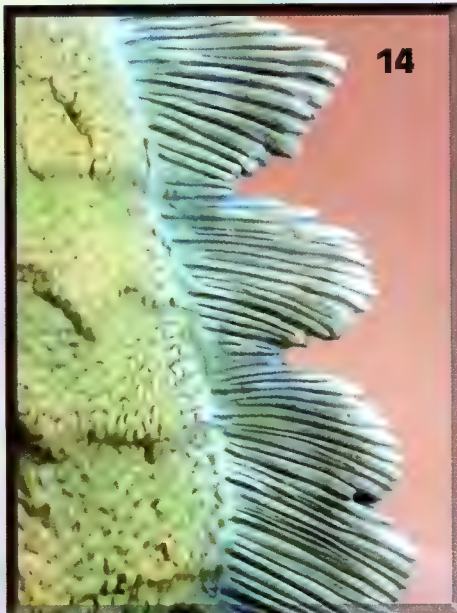
Figure 4: The creature's head was painted a dark red. The top half was painted blue and drybrushed into the red (11). A small amount of silver paint was added to the colors to create a shimmering effect. Lighter shades of each color were mixed with additional silver and then drybrushed over the base colors. The eyes and teeth were then detailed (12).

Washes were used to help accentuate the kit's excellent detail. I make washes by mixing watercolors with window cleaner. A medium brown wash was applied over the body detail of the torso and allowed to dry. A clean damp cloth was used to wipe the excess color off of the high relief. The same technique was used to apply pink to the gill area (13), dull green to the face and blue green to the large back scales (14). This was sealed and allowed to dry.

Attention was then directed to the face (15). The inside of the mouth was painted an orange-brown and the tongue a deep pink. A burgundy wash was applied inside the entire mouth after it had dried. The eyes were base-coated orange. Several colors of pastels were then used to add subtle shading and variety. The area around the eyes and the decorative work on the side of the head were deepened with blue-green. The corners of the mouth were touched with lime green. The folds under the neck were accentuated and deepened with a little tan and light blue. Some pink was added around the gills (16). This was seal coated and allowed to dry. Next, the highlights were applied. A very pale light green was drybrushed over the forehead lines. A light tan was drybrushed over the outer edges of the gills. The tongue and inner mouth were also drybrushed with the appropriate lighter colors. The eyes were highlighted with yellow. The pupils were painted black and a small white spot was dotted as a reflection. Some of the bumps were painted slightly different colors (17).



Above: The Creature's color takes shape with a variety of shades of green.



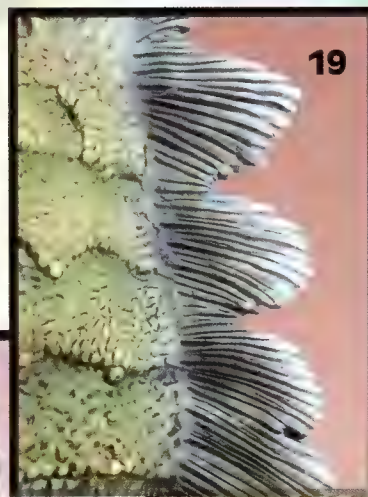
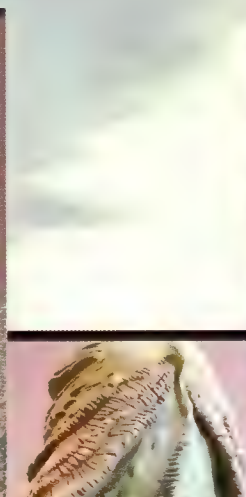
The remainder of the bust received the same treatment. Pastels were applied first. A dark green was applied along the recessed edges of the body segments (18). A dark blue-gray was added to the center of each of the back scales. This was all sealed. A very light blue was drybrushed over the ends of the large back scales (19). Finally, lighter shades of green were painted over the small scales along the edges of the body plates (20).

The entire log was base-painted hull red using a brush. Lighter shades of tan were painted on the interior sections. The highly textured log was drybrushed to provide highlights. The letters were done in red with gradually darker shades added to the top of the letters. A highlight of orange was edged along the top of each letter (21).

The entire kit was sealed using Dullcoat. I wanted to make the Creature look a little wet. The base was covered with plastic wrap as a mask. Gloss coat was lightly misted from above to add a little shine to the Creature. Clear gloss was also painted over the eyes, inside the mouth, and on the piranha.

I had never painted a bust before this one. I liked the quality and size of this kit, which provided a very enjoyable painting experience. Based upon this one, it is safe to conclude that I will be doing more. Contact: **Jayco Hobbies, Vancott Finance Station, PO Box 670897, Bronx NY 10467 • jaycotoys@netzero.net**

Website: <http://geocities.com/jaycotoys>





With Jim Bertges

Welcome to another installment of It's All Plastic To Me, even though I'm tackling kits of resin and metal, the title still applies. These subjects have a conspicuously low kit count. In fact, this is the first ever kit of Maleva from The Wolf Man I've seen. And when I think really hard, I can only think of four times Tarzan has appeared in kit form and I'm writing about two of them right here. So, off we go into the world of Gypsies and Ape Men...come on along.

Maleva and Friend

"The way you walked was thorny through no fault of your own, but as the rain enters the soil the river enters the sea, so tears run to a predestined end. Your suffering is over. Now you will find peace for eternity." As Maleva, the fearless Gypsy woman, Maria Ouspenskaya spoke those words twice in the movie, The Wolf Man. Once over her dead son, Bela, and then over the thrashing monster Larry Talbot had become as he tried to escape the steel jaws of a bear trap. Both times the viewer could feel the emotions that propelled the words, that was the power of Ms. Ouspenskaya's acting. In her time, Maria Ouspenskaya (ow spen SKY ah) was a well respected acting coach who taught the famed Stanislavsky method of acting to people like Stella Adler and Lee Strasberg who both went on to become famed acting instructors themselves. She was twice nominated for Best Supporting Actress Oscars in the films Dodsworth and Love Affair. However, the role that has

assured her immortality is Maleva, the Gypsy woman. She wore Maleva's Gypsy robes twice, once in the original Wolf Man and then again in the sequel, Frankenstein Meets the Wolf Man. And even though she appeared in nearly two dozen films, it is Maleva that people remember.

This new kit from Jayco is a long overdue tribute to Ms. Ouspenskaya and her character Maleva. Sculpted by Wayne "The Dane" Hansen, this rendition of Maleva is perfect. It's as simple as that. There couldn't possibly be a better likeness of this character, from the careworn

lines on her face and hands to the layers of jewelry draped around her neck...nothing has been missed. This is quite possibly Wayne's finest work and that's saying a lot. Maleva comes in two parts, her arm and everything else. She comes with a base and a nameplate that reads The Old Gypsy Woman. To accompany and complete this wonderful kit, Jayco has avail-



able the Geometric Wolfman kit in vinyl and with some improvements. The Wolfman kit comes with a ferocious resin replacement head, also sculpted by Wayne Hansen, a resin base that depicts the vicious trap that is about to snap on the unaware lycanthrope's leg and a nameplate that reads The Wolfman. Of course the two bases fit together perfectly, making an instant diorama.

It would have been easy enough to begin and end with the setup of the two bases as they came, but I wanted to go a bit farther. The way the bases went together, the Wolfman has his back to Maleva and it looks as though he's just about to turn around and face her. It's an interesting look, but I wanted my diorama to reflect the fearlessness of this diminutive woman as she faces this snarling monster. The problem was that there wasn't enough



The Wolfman base has been cut apart along the edge of the fallen log. Thin sheets of styrofoam have been cut to fit the contours of the bases with a Woodland Scenics Hot Wire cutter. The area behind both bases has been extended and built up in order to "plant" some trees.



Andrea Miniatures' "Lord of the Jungle" and all the parts that will go into making his diorama.



On the left above, a toy Tiger whose pose has been transformed into a leaping position from a standing pose as demonstrated by the Cheetah on the right. With a little putty, that Tiger will become a Lion.

room on the Wolfman base to turn him around, so the only logical step was to cut the base apart. I used my scroll saw to cut along the base of the fallen log slid the two pieces far enough apart to give Wolfie enough room to turn. In order to hold all the base parts together, extend the background and have a foundation to build up the gap between the two separated base parts, I bought a sheet of micro plywood (usually used for dollhouses) at my local craft store, traced the outline of the bases and the extended background onto the wood and cut it out with my scroll saw. Then, using a Woodland Scenics Hot Wire Foam cutter, I cut thin sheets of Styrofoam to match the contours of the bases and I glued everything to the plywood. A thin layer of CelluClay covered the foam, blended the base parts together and to the plywood. Once everything was primed and painted, I set to work on the background. I collected several small branches from various trees keeping an eye out for ones with many small twigs that would help them stand in for scale trees. To fill out some of the bare spots on my big branches, I snipped off some smaller twigs, drilled holes and glued them in different spots. When I was satisfied with my artificial trees, I planted them in the background of my diorama, sculpting roots to blend them into the groundwork.

Painting the figures was pretty straightforward except when it came to Maleva's clothing. Wolfie required extensive drybrushing and the usual shading and Maleva was given a light flesh tone with subtle shading. But her skirt was a different story altogether. In The Wolf Man, her skirt can be clearly seen to have an exten-



Top--The Mojo Resin Tarzan base primed in black and surrounded by a build up of contour cut Styrofoam. Bottom--The Andrea Tarzan base (approx. 4X5 inches) with CelluClay ground work blending together some plastic boulders and the original white metal base in the upper left corner.

sive floral pattern. The box art shows an inspirational paint job by Saul Alvarez who hand painted individual roses to create that floral pattern. I wanted to do something like that, but I was unsure of my artistic abilities. Using my oil paints, I first painted in green stems and leaves, then using violet and white oils I dabbed the colors on top of each other which gave me the effect of shaded flowers without having to paint individually detailed petals. Of course there is another way to go, in Frankenstein Meets the Wolfman, Maleva wore a black skirt. Of course that still leaves the pattern on her incredibly detailed shawl to take care of, but that just takes a really pointy brush and a steady hand.

This is a kit that provides plenty of inspiration and many different options. In fact, it's a kit that fills a void in the ranks of supporting players from the classic Universal monster movies. It's something I didn't even know I wanted until the good folks at Jayco thought to make it available. You can check out Jayco's entire line of excellent kits at their web site. Maleva sells for \$98 which includes her base and shipping.

The Wolfman replacement head is \$8 and the Wolfman base and nameplate are \$41. Jayco offers a special deal if you purchase all these items at once - check with them for special pricing. You can also write to **Jayco at Vancott finance Station, PO Box 670897, Bronx NY 14067-0897 • <http://geocities.com/jaycotoys>**

Tarzans Great and Small

What we have here are two different versions of two different actors who played Edgar Rice Burroughs' jungle lord in two dif-



ferent scales and in two different materials. For kits with so many differences, the approach to assembling and finishing them is almost identical. One, from Mojo Resin, depicts Jock Mahoney, who played Tarzan in several films during the sixties. The other, from Andrea Miniatures of Spain, portrays the man who, although he wasn't the first to play the Ape Man, really defined the character for millions of people around the world, Johnny Weissmuller. The differences in the kits are immediately apparent - the Mojo Resin kit is made of...well, resin and the Andrea kit is metal. Mojo is approximately 1/10 scale and Andrea is 1/32. Mojo comes with a fairly elaborate base and a menacing panther and Andrea has a much smaller base and includes Tarzan's faithful movie companion Cheetah. The thing is, though, both kits lend themselves beautifully to jungle dioramas and that's what we're going to look at now.

The first step in jungle dioramas was laid down in the long lost book of dioramas by our own Hilber Graf; that is to pay a visit to your local crafts store and raid the silk plants section. This is what I did. I also picked up a couple of wooden plaques to use as bases. The trick to selecting the proper plants for your diorama is really no trick at all; just find the plants with the smallest leaves you can find. Pick up a nice selection and get to work. Once I returned home with my ersatz foliage, I set about creating my ground work. I securely affixed the existing kit bases to the wooden plaques, the resin with wood screws and the metal with 5-minute epoxy. Because the resin base was about a half inch thick and only occupied part of the 9 X 12 base I was using, I needed to build up the rest of the surface area to that level. Using my trusty Woodland Scenics Hot Wire Foam Cutter, I cut some flat pieces of Styrofoam to fit exactly around the contours of the resin base. The foam was attached with white glue and covered with a thin layer of CelluClay. The smaller metal base didn't need any buildup, but the rest of the plaque it was attached to also got a layer of CelluClay to blend it into the jungle floor. While the ground covering dried thoroughly, there were other things to attend to.

The assembly of both figures was almost identical, except I felt no need to pin the parts of the metal Tarzan since they were so small. There was minimal cleanup on both kits, the difference being that the metal kit required some small files to cleanup its flash. There was a bit of putty work, but that was to be expected considering the way these two guys are dressed. There was one thing I felt the Andrea Tarzan needed if he was going to be depicted in his jungle element...an adversary. The Mojo Resin kit provided a menacing Panther to face off with their jungle hero, but the Andrea kit only included Tarzan's friendly chimp companion. I fixed that by purchasing some small plastic jungle animals for 99 cents and converting a tame-looking tiger to a leaping lion. It was fairly simple surgery to remove the big cat's legs and reposition them, open his mouth and add some straight pin fangs and sculpt a flowing mane from Aves. The only real difference in painting the two Tarzans was the size of the brushes used. The Andrea kit required some pretty small, pointy detail brushes, but it was painted with the same techniques as the

larger scale Mojo Resin kit. Since they were mostly flesh, they were both base coated with a Testors Tan and were detailed with oils. Shading was kept pretty subtle on the smaller Andrea Tarzan, using a lighter shade of Raw Sienna, while the Mojo Tarzan had the shadows and cuts of his well defined muscles accented with burn umber. Even Cheetah got the same treatment, but with the emphasis on his dark brown fur and a much smaller amount of flesh color applied. The Panther from the Mojo Resin kit was based in black, then drybrushed with a charcoal gray and finally over coated with Tamiya clear blue. The little lion was painted in standard lion tans and browns. With the figures done, it was time to tackle the bases.

Both bases were treated identically. The exposed "earth" portions were washed with dark browns and black, the sculpted trees were primed with black and given a drybrushing of grays and browns to bring out the details. Sculpted plant life was painted in several shades of green to give it depth and realism. When all the paint had dried and the bases were assembled, it was time to apply the silk plants. I selected the plants based on the size of their leaves and I even picked up a plastic vine intended for a lizard's terrarium because it had the smallest leaves I had seen on an artificial plant. In order not to obscure the figures, I concentrated most of the plant life at the back of the bases. This gave the illusion of a dense jungle background while leaving the figures more visible. Some smaller plants were worked into the foreground and some bristles cut from an old shaving brush doubled as shocks of wild grass growing here and there. In order to break up the almost perfect green shade of my artificial jungle, I dabbed bits of yellow, green and brown among the leaves, but for the most part, once the plants were in and the figures were placed, these dioramas were done.

There was ample opportunity on both kits to exercise creativity and customization. Don't be put off by the small size of the Andrea Miniatures line, they offer some really great kits with fantastic detail and likenesses, they just take a bit of patience and some small, pointy brushes to make them into exciting finished pieces. Mojo Resin continues to provide interesting and varied subjects in their line of kits in a wide range of scales. You can check out the entire range of Andrea's line by visiting their web site at www.andrea-miniatures.com. And you can contact **Mojo Resin at 320 S. Jefferson St., Woodstock, IL 60098** or bigkahuna69@hotmail.com.



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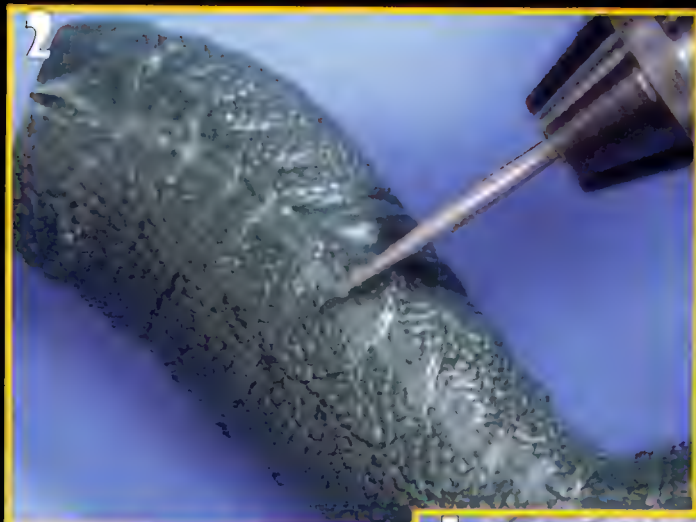
It's pretty amazing what adding a few resin replacement parts can do to breathe new life into an old plastic kit. The old Aurora Creature From The Black Lagoon, recently re-released by Polar Lights, has always been a fun kit and now there is a great new way to build it.

Jimmy Fintstone has released a "Creature Holding Girl" conversion kit which consists of new creature arms, the girl and a new base (sold separately). Add to this the replacement creature head from Posthumous Productions and you can put yourself together a very nice little piece that recreates the scene in the movie right after the Creature



kidnaps the girl from the boat (*Photo 1*). An interesting side note here: Although the girl is shown in the original movie posters and other production stills wearing the bathing suit sculpted on this kit, she actually wears shorts and a halter top in this scene in the movie.

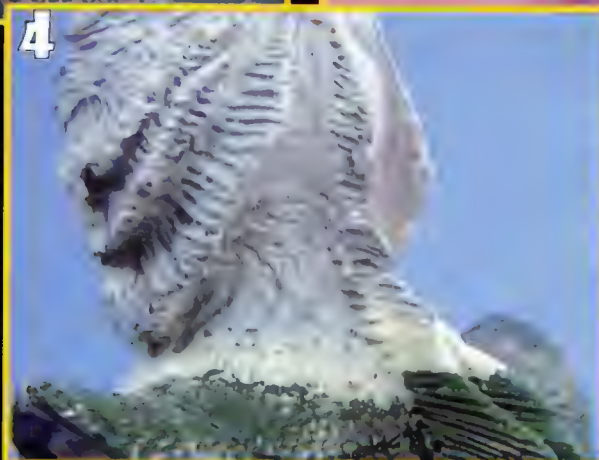
I started with the feet, legs and torso. These pieces were glued together with Tenax-7R, a very fast glue designed for plastic that creates a very strong welded seam. It is important to note that Tenax-7R will NOT work with resin pieces. The waist joint on this kit is notoriously bad. It took a lot of slow and careful sanding with my



Dremel to get a satisfactory, but not perfect fit. I used Magic Sculp epoxy putty to blend and hide the resulting seam. I got rid of the other seams through sanding and by re-carving the scaly skin texture into the plastic with an extremely fine cutting tool in my Dremel (Photo 2). Any remaining rough edges were smoothed over by quickly brushing on a coat of Tenax-7R. This dissolved the fine burrs left over from the re-carving.

Next up was attaching the replacement head. After reshaping the curve under the neck to make for a better fit (Photo 3), it was glued to the body with gap filling superglue. My first reaction was that the Posthumous head was way too tall or large, but I think I'd just gotten so used to looking at the original on my shelf that I built as a kid. Anyway, now I think it looks great. The dorsal fins were glued on and an application of Magic Sculp blended everything together (Photo 4).

My plan was to paint the arms separate from the rest of the kit, so my next step was to make sure things were going to fit together in the end. If the creature's arms aren't positioned exactly right, you won't be able to place the girl correctly in his arms. The Jimmy Flintstone parts, while cleanly cast, have large pour spouts. These are easily removed with cutters and sanding tools (Photo 5). It's interesting that the replacement arms and hands are new sculpts and not



just repositioned from the original kit. I used rubber bands to temporarily attach the arms to the creature so that I could place the girl to see how she would fit (Photo 6). It was pretty good, but there was a slight gap at his right shoulder. I wanted to fix this, but still keep the arm separate until after painting. So I placed a small blob of Magic Sculp onto the torso and, after dunking the right arm into water so that it wouldn't stick, I pressed the arm into the Magic Sculp then carefully pulled it away. After sculpting in the skin texture on the shoulder, I let the Magic Sculp dry overnight. Now there was hardly any gap and minimal touchup painting was all that was needed once the arms were ultimately attached.

I primed the creature with sandable gray automotive lacquer primer. I've never had a problem using lacquer on styrene, but I ALWAYS do a test first, just in case. A basecoat of PollyScale Acrylic Panzer Olive Green was air-brushed over the entire creature. His stomach and dorsal fins were hand brushed with a 50/50 mix of the Panzer Olive Green with German Light Tan (actually more of a yellow). OK, so I'm not building a tank here, but I had these paints on hand and they looked real good. To highlight the color and break the skin texture up a bit, I sprayed on German Light Tan, then did a light wash with the Detailer Brown (Photo 7). When this was dry I protected



the work done so far with a couple coats of Testors' DullCote™, then drybrushed with Ceramcoat Leaf Green to bring out the highlights. I enhanced the shadows with chalk pastels and sealed this by airbrushing a few thin coats of PollyScale Acrylic Flat Finish. (Note: This is probably the flattest flat I have ever used!) I painted the inside of his mouth Ceramcoat Brick Red. His eyes, gold with black pupils. I glued the arms to the body with 90-second epoxy making sure to scrape away the paint on the mating surfaces (*Photo 8*) to ensure a good strong bond.

Moving on to the girl. First, I sanded off the minimal seam lines and filled any minor imperfections with Bondo Filling and Spot putty. I decided to pin the arms, so I began by drilling a hole completely through her shoulders. Next, I superglued her right arm into place following the natural lines of the sculpture, but discovered I had a slight alignment problem. I could not place her into the creature's arms; his leg was in the way! So I snapped her arm off and re-glued it in a



A close-up shot of the finished Julie.

slightly different position. I finally got it right on the third try. The left arm was no problem. I drilled the pin holes in the arms through my predrilled holes in her shoulders and superglued the pins in place (*Photo 9*). The arm joints and pin holes were filled with a mixture of thick superglue and micro-balloons. Hit this with kicker and you have an

instant setting and easily sandable filler.

I gave her a couple of good solid coats of white sandable primer, then airbrushed her skin PollyScale Flesh. When dry, I added a little bit of white to the flesh and airbrushed the highlights. I added shading by care-

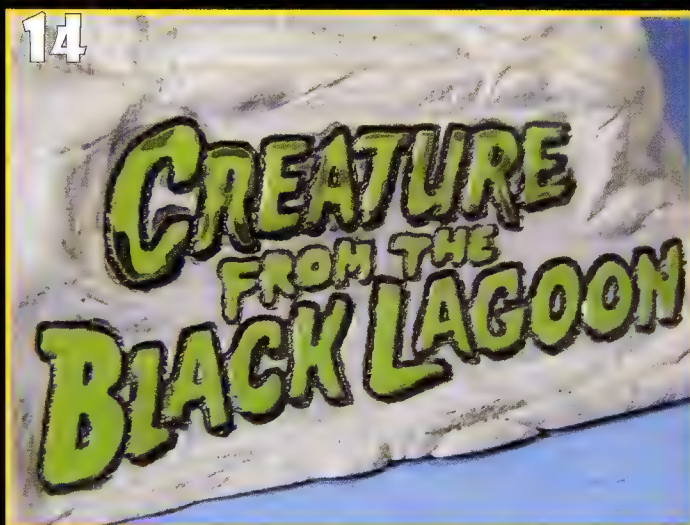
12



13



14



The three step process of painting the name-plate is highlighted in the three photos shown above.

Below: A close-up shot of the finished Creature.



fully applying pastels (*Photo 10*). These were sealed with DullCote. Ceramcoat Burnt Umber was used as the basecoat on her hair, followed by a wash of Detailer Brown and finished with some lighter drybrushing to bring out the highlights. Her eyes are closed so there is nothing to do there. I painted her mouth and she was done. I masked off her skin with Parafilm; the more I use this stuff, the more I like it (*Photo 11*). Since the bathing suit is white, and I had already primed it white, I just sprayed on a little more primer. With a little pastel shading and little more sealer, her suit looked great. But I did hand brush her straps, since I wasn't about to try to mask those!

The base was primed white. The logo is outlined letters carved into the base, so has a flush surface. This would work to my advantage because I did not want to do any masking. I airbrushed the logo with Ceramcoat Leaf Green (*Photo 12*), then hand painted Ceramcoat Quaker Gray on the rocks around it (*Photo 13*). Next, I airbrushed the Quaker Gray onto the rest of the base and sealed it with DullCote. The outline of the letters was done with Detailer Black. Since Detailer paints are completely water-soluble, even after dry, I was not too concerned about slopping outside the lines. I let it dry and used a small wet brush and a tissue to remove the excess. If you look at this picture (*Photo 14*), the word "Creature" is still sloppy, but the rest has been cleaned up. Note this is also a whole day later; you can come back and clean it up regardless of how long it has been dry. It's erasable paint! The rest of the base was airbrushed and washed with various shades of grays and browns.

I had a great time putting this together. Having fun is what this whole hobby is about. Do yourself a favor and get these replacement parts and build it!

Replacement Head:
Posthumous Productions
PO Box 59
Flanders, NJ 07836



Girl, Replacement Arms and Base:
Jimmy Flintstone
PO Box 371
Hales Corners, WI 53130
414-425-9512

Get out the Bat-glue and Bat-zacto knife boys and girls.
Sit down at the Bat-bench; here comes a build-up boom of...

Bat-Kits!

with Jim James

Johnny Lightning 1950s die-cast Batmobile kit and the Polar Light 1960s Batmobile model kit.



It seems that everything that Playing Mantis is producing is coming from the Batcave. Not that there's anything wrong with that. Arriving on our shelves over the past few months have been two diecast Batmobile kits, a Batmobile model kit, the Batplane, Batboat, Batcycle and four (maybe nine by the time you read this) 1/64th Batvehicle kits. Time to stock up on extra gloss black paint!

Polar Light's 1960s Batmobile.



color of the upholstery (comic books are not as definitive as video) but for the sake of the average modeler, can we please decide on one color? I chose dark blue, so sue me. And I can't help but feel that there a few painting suggestions missing.

I built this kit pretty much OOB. The only extras were that I used wood grain decal sheet (yes, they do make such a thing), for the cabinetry and black decal sheet for neat, squared off floor mats. I applied a little metal weathering to the

stool and the bench equipment.

This is a really nice kit. It'll look really sharp in your living room or office and it'll only take you a weekend to build it. Cool.

Johnny Lightning's 1/24th scale 1950s Batmobile

If you've never built a diecast car kit before (or ever owned a diecast model), you have to understand that it's the weight that makes it attractive. Plastic models look great, but lack substance when picked up. They feel almost toy-like. A diecast model has the look and feel of a serious model. People pick them up and say "cool."

Now Johnny Lightning has issued the 1950s Batmobile and the 1960s Batmobile - both in standard 1/24th scale - and it's a great time to break down and build a diecast. Since the 1950s Batmobile is not available as a plastic kit, I just had to buy one.

The diecast body is pre-painted and preassembled. The bat face on the hood is already painted flat and contrasts nicely with the high gloss body. The windshield, headlights and taillights are already installed. The diecast fin attaches using two screws.

The chassis is pretty basic. I liked that the front wheels are positionable and that the main axle assemblies are screwed onto the plastic chassis (especially useful if you don't read the instructions and forget the exhaust pipes). The axle assemblies are very solid and the chrome hubcaps and rubber tires really look sharp.

The parts and moldings for the interior are superb and include the backseat crime lab with Robin's torn map, #2 pencil, a ruler and a test-tube rack with six clear test tubes. The dashboard and side panels are well detailed. Molding is good all around with little seam or mold line cleanup.

While better than some PL kits, the painting instructions are still lacking. I understand that there is some confusion over the

Assembled interior tub with Robin's science lab.



Polar Lights 1/24th scale 1960s Batmobile

Many modelers keep holding their breath in the hopes that someone will produce a 1/24th, reasonably priced, 1960s TV Barris Batmobile, but we've been told many times that the license isn't available and to go ahead and breathe. Well, the closest we may get is Polar Lights 1960s Batmobile (or the JL diecast version).

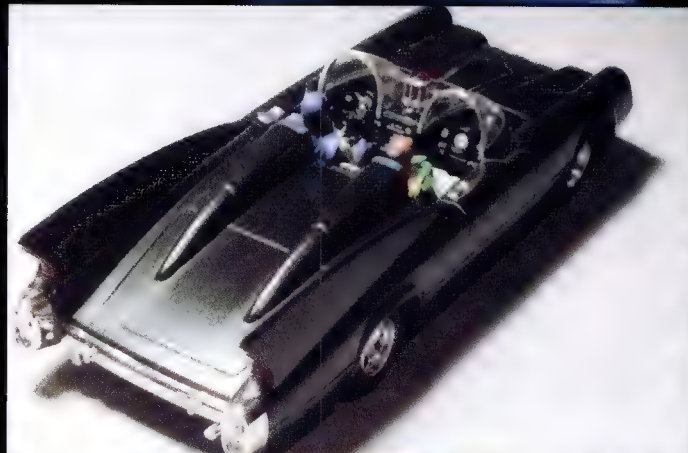
The challenges of this kit are the number of parts (101) and the instruction sheet. PL's painting instructions are simplistic and seem to leave out detail (the fire extinguisher is gloss red, but nothing is said about the strap and handle - which are not red). It's a case of "make it up as you go along."

Assembly is best done in modules - engine, chassis, figures, interior and body. PL's instructions are OK, but do little to show

The interior detail is clearly visible through the windows (left).



Assembled Polar Light's 1960s Batmobile.



exactly where a part goes (just get it in the neighborhood and look for matching pin holes). I had some trouble with the small parts on the engine and be warned that the shock absorbers (parts #47) should be glued to the chassis before adding the exhaust pipes (not after as in the instructions). Otherwise, the kit goes together nicely.

I had a problem jamming the engine into the available confined space. The engine has four glue points (manifolds to exhaust pipes, pin on engine to chassis and drive shaft to rear of engine). If you've built cars before, you probably know about all this, but I had a lot of trouble trying to line up everything and get the engine to fit. In retrospect, I would strongly suggest that you install the engine before adding the front wheel assembly and the firewall/fender parts. If you look at the instructions, glue the engine and drive shaft in place right before "Cement Spring Retainers #41 left and #42 right to springs." By doing this, you may avoid having to remove parts already glued in place and uttering several off-color phrases.

The figures are a big draw (you don't get them with the JL diecast '60s Batmobile). They need a little cleanup and seam filling, but paint easily and fit well in the interior. You'll need to position them before completing the interior tub (either that or make the steering wheel removable).

When it came to the body, I've never had much luck with high gloss finishes and I tried several different methods before finding a process that worked. I tried airbrushing an over-thinned Testors Classic Black. I tried polishing with silver polish. I tried Future Floor Polish over flat black - some success with that. In the end I used a multi-step process which still has room for improvement.

I started with a coat of flat black. This gives you an even coat and the chance to even out the scratches and other blemishes. Next, I sprayed on a couple of

coats of Future. It seems that everything I paint gloss has an ever present orange peel finish and attracts dust specks (I swear they are intelligent and wait until I spray gloss paint or finish - and don't get me started on cat hair). I did reduce the dust problem by slamming a clean box over the model immediately after spraying the Future.

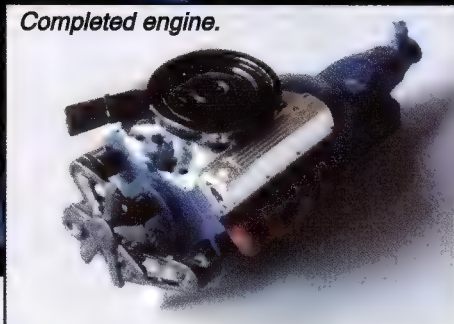
I lightly sanded the finish to smooth it out with 500 grit wet and dry and finished the sanding process with Wright's Silver Cream polish (it's a mild abrasive). When the finish was smooth, I polished with a little Turtle Wax polishing compound (an even milder abrasive), added a final coat of Meguiar's cleaner wax and buffed with soft polishing cloth for a really glossy coat.

Words of caution. All this sanding and abrasive polishes will remove some of the Future and if you work it too much, you'll get down to the paint and change the color of your finish. That's why you need two coats minimum of Future. And make sure you use a clean, polishing cloth to ensure that you don't scratch the finish.

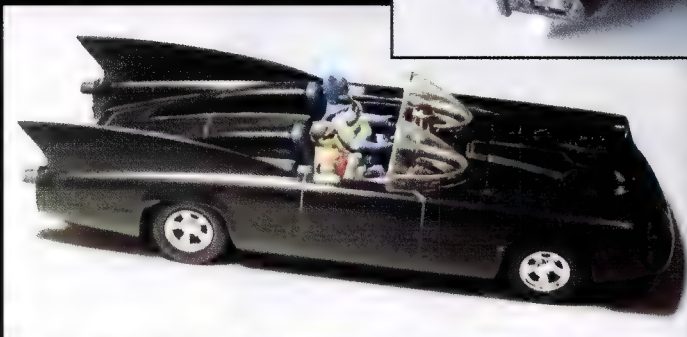
If I had to start all over again, I think that I'd use a coat of Testors Classic Black (from their automotive paint line) since it's a deeper black than the flat black I used. Remember that warming gloss paint (in a rattle can) will give you a smooth, glossy finish.

Final assembly. Turn the dried and cured body upside down and place the completed chassis and interior into one side. Actually, the instructions say "install assembled chassis into the body trapping the hood in place." This is a gentile way of saying "force the chassis into the body while trying to avoid snapping off already assembled parts, turning red in the face, swearing out loud and pinching your fingers between the body sides and the chassis." It will fit, but let me know if you get it in position right the first time. Clean the chrome off the gluing surfaces of the chrome parts with an X-acto knife and glue them and remaining clear parts in place.

Completed engine.



Completed interior tub mounted on completed chassis.



Painted Batman and Robin figures



I chromed the windshield edges with Baremetal Ultra-Brite chrome foil - shinier than regular Baremetal chrome foil. The windshields didn't seem to fit right (the chassis wasn't positioned correctly - go figure) but a little coercion with a small screwdriver to widen the slots seemed to take care of that.

Lastly, I coated the bat face decals with Testors DullCote and, when dry, cut the decal edges close to remove any carrier film. The decals were applied with Microset.

The completed model kit looks great alongside the diecast '50s Batmobile. Double cool.

On the Smaller Side...

Johnny Lightning has also produced four really nice 1/64th diecast Bat-kits - the 1940s Batmobile, the 1960s Batmobile (again), the 1960s Batboat (with trailer) and the 1940s Batgyro. In spite of their size, these are model kits and make a nice Sunday afternoon project.

No painting is required and assembly can be accomplished with CA glue and the screws provided. The kits comprise basic parts in diecast metal with plastic parts. Axles are preassembled with chrome hubcaps and rubber tires. The remaining parts are molded in soft black plastic that can't be sanded. Luckily, there are no bad mold lines or seams.

Discard the screwdriver that comes with each kit - it's too flimsy and useless for screwing in the screws real tight. However, they make good toothpicks for holding sandwiches together.

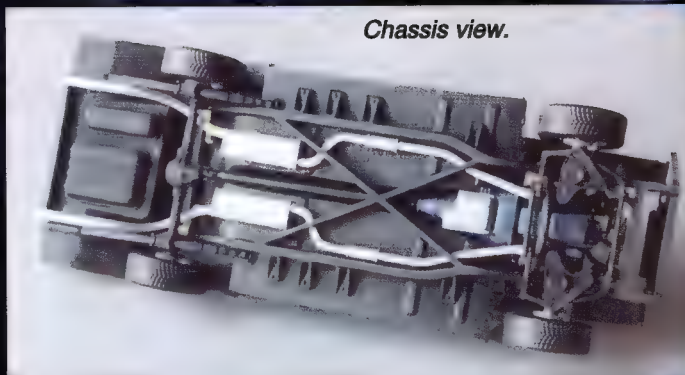
Assembly is relatively easy, although only the Batgyro has an (pretty useless) exploded parts diagram. The interiors are pre-painted and, cleverly, require folding along weaker areas of the part to make the right shape.

The two Batmobiles are the jewels of this set (the '40s Batmobile is a real charmer). The Batboat is really nice too and a nice touch is the optional trailer hitch on the '60s car. However, the Batgyro has a few challenges. The two rotor blades are hard to piece together. Neither the rotor nor the propeller is designed to turn and, therefore, they come off when admirers assume that they do. The five-legged rotor mount is a real bear to position since the front center strut goes between the machine guns into an "invisible" hole on the fuselage. The exact position of the legs struts is also in question. However, when all is said and done, the Batgyro looks very businesslike.

The four vehicles make a pleasant break from serious modeling and anyway, they're also cool.

- Jim James builds models on his relatively cat-proof but untidy work bench in his garage in Orlando, Florida. He has been building models for 46 years (his first attempts were in sticks, stones and animal skins) and considers himself an accomplished inter-

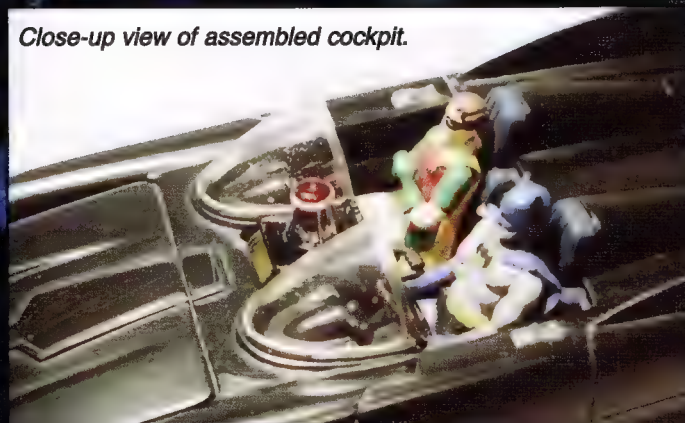
Chassis view.



Batmobile windshields with Bare-Metal Foil detail.



Close-up view of assembled cockpit.



Johnny Lightning 1/64th scale Bat-vehicles: (clockwise) 1940s Batmobile, 1960s Batboat, 1960s Batmobile, 1940s Batgyro.



mediate modeler. In between building models, he earns a living writing training materials for Red Lobster restaurants. He is married with two kids, three granddaughters, two cats and an oak tree named Stumpy. He posts on the HobbyTalk BBs under the name Arronax.

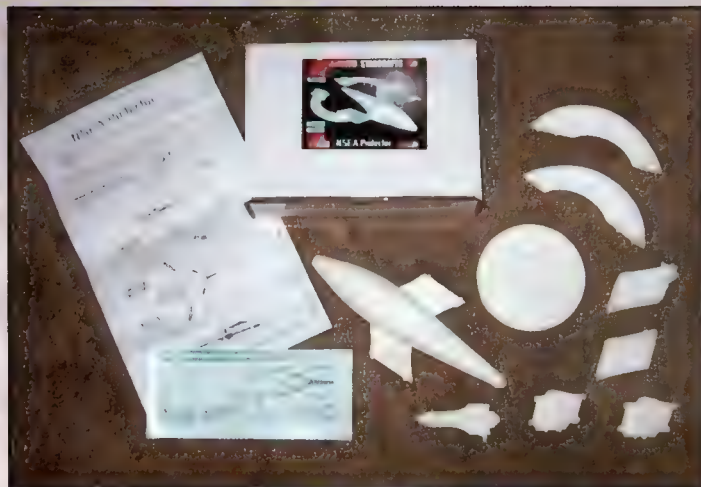


Sci-Fi is HOT!

with Steve "CultTVman" Iverson



Above left: The many Batman kits on the market today. **Above right:** The Starcraft Protector model kit.



It's been over a year since I last reported on the state of Sci-Fi modeling and I am sure you have noticed that there has been a lot of activity in our part of the model building hobby. Last year we were excited about the new line of 1/72 scale Star Wars kits from Fine Molds in Japan, as well as the release of Batman models from Polar Lights. Polar Lights had reissued the original Aurora Spindrift and Seaview models, perhaps exhausting the last few Aurora science fiction subjects that could be successful in today's hobby market. And at that time there were no Star Trek kits in production, which was a bit of a shock considering many of those models had been around since the late sixties!

Now, as we enter 2004, the science fiction modeling hobby continues to grow. Polar Lights and Bandai have begun lines of new Star Trek kits. Batman model kits are all over the place. Revell/Monogram has reissued a number of vintage genre kits, and even the garage kit market has produced a few new gems.

TO THE BATCAVE

A few years ago, if someone had come to me and said that Batman would become the largest line of genre products in the hobby, I would have been mildly amused, maybe even laughed. But here we are with a dozen different Batman model kits in the shops. Polar Lights provided us with the first batch including the all-new 1/25 scale Batmobile from the sixties' comics, a reissue of the Aurora Batplane, an upgraded Aurora Batcycle (larger scale with rubber tires), and most recently, a resized 1/25 scale Aurora Batboat. Johnny Lighting, the sister company of Polar Lights produced several diecast kits including a 1/24 scale Batmobile from the fifties, a 1/24 scale Batmobile from the sixties, and 4 smaller 1/64 scale kits. Not to be outdone, Revell/Monogram has reissued several of the Batman subjects from the recent movies including the Keaton movie Batmobile, the Batwing, and the Bat Skiboat. They have even reissued the Futura, a model of the original Ford concept car that was remade into the George Barris TV Batmobile.

NEVER GIVE UP, NEVER SURRENDER

When Galaxy Quest hit theaters in 1999, science fiction modelers couldn't wait for a kit of the starship Protector. But while the movie was a hit, little in the way of merchandising followed. No Galaxy Quest toys, action figures or model kits. Four years later, Starcraft Models has come to the rescue with a resin kit of the Protector. Starcraft has been known for their



Above and below: Pinning the Protector wings



Removing the paint masking from the Protector



Above left: The Polar Lights Enterprise. Above right: The Bandai Enterprise.



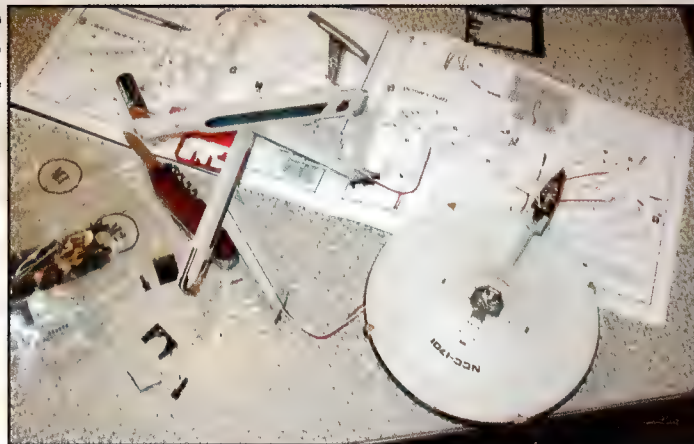
Left: Cleaning up the seams on the secondary hull of the PL Enterprise kit.

line of accurate starships and this model is one of the best products they have produced. The kit contains eight resin parts to build a model that measures 13 inches long when finished. Accurate

decals help complete the buildup. I found the casting on this kit to be excellent, with only a few air bubbles that needed to be filled in with putty. Some light sanding around the edges of the kit removed the few mold markings that were present.

When it came to building this kit, my biggest concern was aligning the wing sections so that the model looked symmetrical. The kit comes with diagrams illustrating the proper placement of each part, so carefully review the diagrams before assembly. The good news is that Starcraft designed this kit with alignment pins that almost lock the kit parts together in proper configuration. For added strength and stability, I took the extra time to drill holes and insert pins at each joint. When I glued each wing section to the body, I was able to align the parts with little effort.

After the normal puttying and sanding of joints and priming the surface, painting this model was fairly straightforward. I usually avoid pure white for models as white tends to discolor over time. I mixed up a bottle of light grey with a few drops of silver and applied evenly with my airbrush. The engines glowed blue so I painted them light blue, and applied a dark blue wash over that. There were a couple areas that were dark grey on the model, so I carefully masked them off and airbrushed them the appropriate grey. I was able to find plenty of reference pho-



Assembling the Bandai Enterprise.

tos on-line, and the best site is listed in the resources below. The actual CGI ship featured a variety of shaded panels covering the surface of the ship in a similar manner to recent Star Trek starships. Should you choose to replicate this, careful masking of the hull and airbrushing shades of grey is the way to go. To ensure easy cleanup, I sprayed a clear coat after each layer of paint was applied. When all was dry, the model was given a coat of Future to provide a smooth surface for applying the decals.

Overall this was a great kit to build. Casting was excellent, assembly and cleanup were easy and I did not see any notable inaccuracies in the design. I've seen a lot of resin spaceships over the years, but this is among the easiest I have ever built.

TO BOLDLY GO

After a long absence, Star Trek kits have returned. The blockbuster kit of this past summer has been the Polar Lights' USS Enterprise. Polar Lights revisits this ever-popular modeling subject with an all-new 1/1000 scale snap kit that measures

Below L to R: The PL Enterprise, the Protector and the Bandai Enterprise, done and ready for their missions!



almost 12 inches when fully assembled. In producing a smaller scale snap model, Polar Lights is going after the mass-market model buyers and you will find this kit in your local discount mega-marts. Given that most large discount chains have drastically cut back or totally eliminated their model selection, this is a significant move for the hobby.

The big downside to the kit is its size. Face it...this is one small kit. We all grew up building the AMT 18-inch Enterprise or the larger 22-inch Cutaway Enterprise, so the small scale of this model may surprise you. But that's about the only bad thing you can say about this kit.

Polar Lights has done their research and produced the most accurate Enterprise ever. In addition, you are provided enough extra parts, decals and instructions to allow you to build the ship as it appeared in the early pilots, or you can replicate the look of the ship later in the series production. Alternate markings are provided to depict several other starships that were featured over the course of the original Star Trek series. Finally, the good people at Polar Lights designed the kit to accommodate lighting, including several clear parts.

In building this model, I took a simple approach and opted for the first pilot version. Had I built the production version, I would have been seriously tempted to add some interior lighting to the ship. While it is a snap kit, I wanted to finish this ship properly, I did what every good model builder does, glue the thing together! I found the parts fit together extremely well, with few gaps.

Due to the small size of the kit and to facilitate painting, I built the model in subsections: the primary hull, the secondary hull, and the two nacelles. There are a couple things I noticed about building the kit. First, there is an error on the instruction sheet regarding the nacelles. Use parts 18 and 19 for the production version and parts 16 and 17 for the pilot versions. When assembling the nacelles, you need to sandwich the inner domes [parts 34 or 37] between the nacelle sections as you assemble them. To make painting easier, I left off the end caps and spike from the nacelles and the dish from the secondary hull. On the secondary hull, don't glue the sensor housing [part 6] or the shuttle bay doors until you assemble the hull halves. This will allow you to position these parts correctly.

Much like every other previous Enterprise kit, you will have to deal with some prominent seam lines. The most notable seams occur where the primary hull halves join, as well as the edges of the nacelle pylons and the topside of the secondary hull. Take your time, repeatedly applying putty and sanding until you achieve a smooth hull.

The instructions provide good detail about paint colors, but you may also want to view some other references. You will find there are several good sources on-line, notably, the Modeler Builder's Reference Vault. I also recommend a Japanese photo book called Star Trek Mechanics vol. 4, which has countless good photo references of the Enterprise and many other Trek ships. I purchased my copy through Hobbylink Japan.

Once I got past the small size of the kit, I really enjoyed this model. It gets my highest of recommendations. Finally, we have a kit that looks like the ship from Star Trek. For a model builder, the possibilities for the kit are endless. You can build a fleet of different starships, as well as customize endless variations of the starship. JTGgraphics produces some excellent aftermarket decals for the ship that are available through Federation Models.

WHERE NO MAN HAS GONE

Halfway around the world, Bandai has provided a little competition for Polar Lights with the release of their own Enterprise kit. The Bandai model is based on the refit Enterprise featured in Star Trek: The Motion Picture. While this is also an accurate snap kit, that is about the only thing it has in common with the Polar Lights model. The Bandai kit is a little larger, being 1/850 scale. It is pre-painted with ship markings and an intricate "Aztec" paint scheme. It has a complex internal lighting system,

powered by 6 lights. And it is expensive, selling for \$65-115, depending on where you purchase it.

At first glance, the Bandai kit is very impressive. The box is packed with parts, including lots of clear parts for lighting. The pre-painted parts look amazing. Photos on the box show a beautiful fully lighted starship.

Unfortunately, looks can be deceiving. The pre-painted finish is cool, and the lighting is impressive, but these things also detract from the model. Because it is a pre-painted kit, there's not much you can do to hide the seams. If you attempt to putty and sand, you will obliterate the nice paint job. There are plenty of seams - around the nacelles, between all the segments around the primary hull and on the various parts making up the secondary hull. And while this is a snap kit, you will find that it has all the problems associated with other snap kits...big gaps. The most problematic gaps are on the underside of the nacelles.

The internal lighting system also presents some challenges. You've got to run wires throughout the small ship. I suggest tacking the wires down with some glue to keep them from slipping around. The wires run down through grooves on the nacelles and you are given stickers to cover them! Light bulbs are problematic as well, as they tend to burn out, so you may want to replace them with white LEDs. And when it came time to assemble the secondary hull, I had lots of problems with the wiring and all the lighting parts that caused difficulty in fitting everything together.

After about four hours of work, I had a fully assembled starship, but I really was not happy with it.

The best way to approach this kit is like any other model kit. I've seen a number of impressive buildups of this kit, but all required considerable extra work. The snap construction just does not allow for a person to build a satisfactory model. Take your time, build it right, clean up your seams and paint it properly. Don't let the fancy pre-paint job intimidate you. Think of it as primer! When I find the time, I will dismantle this model and rebuild it with glue and properly fix all the seams. Hopefully, by that time, someone will have produced a nice decal sheet to replace the markings that come pre-painted.

STAY TUNED!

Sci-Fi is hot again! Other recent model releases include a reissue of the Aurora Invaders UFO from Monogram and the Enterprise E from Bandai. Polar Lights should have their next three Star Trek kits out in January. These will be a 1/24 scale Scorpion shuttle from Star Trek Nemesis, a Klingon D-7 Battle Cruiser from the original series in scale with the 1/1000 scale Enterprise, and the best, a 1/350 scale Enterprise NX-01. The NX-01 will measure about 24 inches! Bandai also has their own 1/850 scale lighted NX-01 coming, and Fine Molds will be releasing 1/72 scale TIE Interceptor and Slave One from the Star Wars films.

Keep building the future!

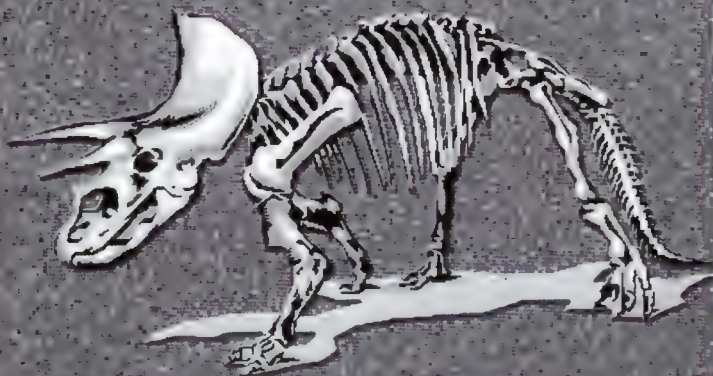
RESOURCES

- Federation Models: www.federationmodels.com
- Revell/Monogram: www.revell-monogram.com
- Polar Lights: www.polarlights.com
- Hobbylink Japan: www.hlj.com
- Modeler's Reference Vault: www.cloudster.com
- Protector References:
www.questarian.com/Blueprints/PRREF01.htm
- Hobbytalk Bandai Enterprise discussion:
www.hobbytalk.com/bbs1/showthread.php?t=52571



DOWN THE PREHISTORIC TRAIL

with Mike Fredericks



I had a fantastic time at the Wonderfest show in Kentucky this past summer. I met Ray Harryhausen and also put faces on many of the modelers I correspond with. At the show, well-known resin kit sculptor and artist Joe Laudati came up to me and introduced himself. He also presented me with a review copy of his Allosaurus bust based upon the Ray Harryhausen film, "The Valley of Gwangi." The Gwangi allosaur, of course, was the star of the western/dinosaur flick of the 60s in which cowboys lasso the meat-eater and place him in the circus where he breaks free and wrecks havoc on the poor homesteaders. Joe's artistic abilities have been well-known for years now and he has certainly outdone himself with his Gwangi bust. This looks exactly like the Harryhausen creation to me and the skin detail is exquisite. The roaring head rests atop a dino bone base. This four-piece resin kit stands over 8" high on your display table. One row of teeth and the lower jaw are separate parts. To throw a rope around your own Gwangi bust, send just \$60 (postage included) to: **Alternative Images 114 Fort Hunter Rd, Schenectady, NY 12303. aimages@nycap.rr.com.**

Joe has also sculpted a full-body Gwangi allosaur for Alternative Images that is almost a yard long and is absolutely beautiful! A new companion to the Gwangi bust by sculptor Joe Laudati is now available and the second in a series of four busts based upon Ray Harryhausen's dinosaurs. This one is the young allosaur from the movie One Million Years B.C. (starring Raquel Welch). Joe hand pours and distributes them himself. Wooden base seen in photos not included.

Joe told me, "The two busts I would like to do to complete this set are the Ceratosaurus, also from One Million Years B. C., and the Beast from 20,000 fathoms. How soon, I can't say. The new Harryhausen chronicles DVD has excellent turnaround shots of the Ceratosaurus, (as well as the Allosaurus), so I thought I'd take advantage of that. I took some liberties with the seldom seen right side of the Allosaur's face. The original model has a strange bug-eyed look, clearly apparent in the restored British version of the film. When I duplicated it in my sculpt, I felt it looked too comical. Incidentally, I've been approached by a client about potentially doing a large scale version of the B.C. allosaur to match the Gwangi. We shall see."

Joe Laudati is such a well-known and talented sculptor, it is always a joy to see a new piece produced by him (especially a dinosaur). I raved about his Gwangi bust and now have to rave even more for his Harryhausen allosaur. You remember the best scene in the film when the blond cavemen fight the baby allosaur that is running amok in their camp, killing a couple of cavemen and shredding a hut to pieces. Only when John Richardson's character gores the dino with a hut pole does the mayhem stop. Just like his Gwangi, Joe has again captured the exact look of his subject matter. In fact, as much as I like the Gwangi, I believe I like the look of his Allosaurus even better. The sculpting is clean, exact and obviously well-practiced. Both of these Hammer Films/Ray Harryhausen dinosaur busts cost is only \$50 each postpaid. Joe tells me he is also working on a sculpture of two saber-toothed cats engaged in combat loosely based on Charles R Knight's restorations. **Joseph Laudati, 425 East 76th St #9B, New York, NY 10021 (212) 737-3515 joelaudati33@earthlink.net.**

Last time in *Modeler's Resource*®, I reviewed two Lake Monster resin models, the first kits from Jeff Johnson's new Cryptozoology series. While it might not be considered a prehistoric animal, I now have the third kit in Jeff's series for review - Bigfoot! The Patterson Bigfoot or Bluff Creek Bigfoot to be precise.

I asked Jeff for more info on Bigfoot. He said, "The best place for Bigfoot information is on the B.F.R.O. website, <http://www.bfro.net/> run by some of the nations leading scientists in different fields. I highly recommend that anyone interested in the subject take the time to watch "Sasquatch-Legend Meets Science." It might be at least interesting to note that famed primatologist Dr.

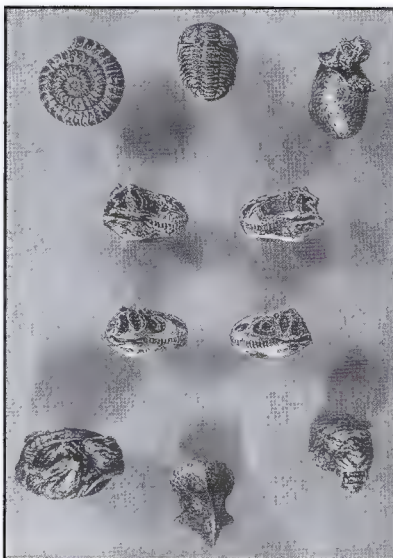
Jane Goodall has recently expressed her belief that Bigfoot is real. As far as what I think about the whole ordeal, I believe that Bigfoot is a real, living, breathing entity, quite possibly a North American Ape, or, a type of primitive human relative. I have always thought that Bigfoot looks like a giant, hairy caveman, more than a gorilla. The nose of the Patterson

film subject is shaped very much like Homo sapiens, not like an anthropoid. I saw the Patterson footage when it was first making the rounds after 1967. I knew when I saw it, that it was not a fake and have never changed my mind since. There have been so many claims that the folks who made the suit, or the men who had worn it had come forward. Of course, it was all b.s. and none of the stories panned out.

Funny, when someone comes out with an outlandish claim (I'm the guy in the "suit"), the press jumps all over it and claims it has "proven to be a fake." Yet, when scientists with very high credentials rule it is not a fake, using state of the art analysis, you hear nothing. You'd think when someone like Jane Goodall comes forward, it would be front page news. There are other films and photos that are indeed fake, but that does not make them all frauds. The stride, muscular flow and movement and structure of the creature in the Patterson film place it beyond the chance of a hoax. And it was shot in '67; long before we had a level of knowledge to even properly analyze what was in the film. I tried to capture the moment, in my sculpture, when it turns to look calmly at the camera.

Well, as you can tell, Jeff is passionate about Bigfoot and his well done-sculpture further proves it. The kit comes boxed with graphics of the original, famous photo of the beast for boxart. When built, Bigfoot stands over 8" tall on a resin base shaped like its famous footprint; a clever idea from Jeff. The model is made up of 5 resin pieces and is very detailed with a hairy coat and realistic features. Casting is very clean and well done. I never realized that this particular Bigfoot was female. Jeff gives it breasts and when you look closely at the actual photo, sure enough, they are there. This is one, very well done sculpture, created by an artist passionate about the subject matter. Price is \$80.00 + \$5 shipping within the U.S. For your own copy, contact Jeff Johnson's E-mail Address: jeff.h.johnson@comcast.net or regular mail at: **Jeff Johnson, 407 Fieldwood Dr, Richardson, TX, 75081.**

Okay, you're wearing clothes with dinosaurs on them, your shelves are covered with them, your walls are covered with dino art and you even eat dino-shaped food. Is there anything in your lovely home that doesn't have dinosaurs on it? How about dinosaur furniture? Actually, you supply the furniture. World famous sculptor extraordinaire Tony McVey supplies the dino hardware FOR your furniture. New from Tony is his inventive line of pewter dinosaur metal clothes hanger, and drawer knobs and pulls. Everyone familiar with Tony McVey's work is a fan. This new line is a bit of a departure from the resin sculptures we usually review coming from his San Francisco studio but hey, viva le difference! The sculpting on these knobs is absolutely superb! The handsome line includes paired drawer knobs of allosaur skulls, T. rex skulls, and the mysterious Coelocanth fish. Single drawer pulls include a ceratopian hatching from an egg, a cephalopod, Protoceratops head, dino embryo, ankylosaur head, saber-toothed cat head, Diplocaulus head and a Trilobite. Finally his Parasaurolophus head coat hanger. All of these are every bit as detailed and well done as you would expect from Tony's dinosaur resin kits. They are extremely practical too. The shapes really work great for the purpose Tony has given them here. Each is only about an inch or two across with the Para coat hanger being closer to 3 1/2". Adding these to your existing drawers at



home will proudly show people your true "dino colors" and (as they say) make for great conversation pieces.

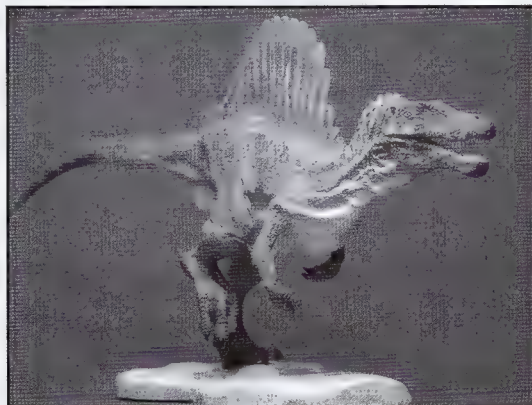
Tony said, "I'm hoping that this first set of pewter castings will retail for no more than \$30.00 each for the paired knobs and less for the singles, final prices to be determined." For your set, contact Tony McVey at **Menagerie Productions, 250 Napoleon St., Unit J, San Francisco, Ca 94124 (415) 920-9135** info@menagerieproductions.com or www.menagerieproductions.com. You are going to love these fine new pieces! Even if you have no plans to attach them to furniture, they are each fine art. As they say in Tony's home country of England, they're TOP DRAWER!

Talented Florida dinosaur sculptor Juan Carlos Alonso's new model kit is Spinosaurus, in 1/24 scale, 21 inches long and which comes in 8 pieces and retails for \$152.98.

With its overall immense size (perhaps larger than T. rex) and giant sail on its back, Spinosaurus has long been a popular dinosaur. Of course, the third Jurassic Park film boost its popularity to astronomical levels by featuring the monster in the film and killing a T. rex no less! The scant fossil remains found of this enormous African dinosaur were destroyed in Germany during an allied bombing raid during World War II. All serious reconstructions of this animal today are based purely on illustrations made of these fossils prior to their destruction. In the past, Spinosaurus has often been given the appearance of a Tyrannosaurus with a sail on its back; an awesome creature to be sure, but not very accurate. (I'm still waiting for one to actually be found, or maybe a T. rex with Stegosaurus plates down its back. Cool!) With the discovery of Baryonyx in England, Irritator in South America and Suchomimus in Africa, scientists have determined that all these dinosaurs were very similar to what we know about Spinosaurus and today, serious, academic reconstructions of this animal look very different from a sailbacked Tyrannosaurus.

Of course Juan has extensively studied Spinosaurus and similar dinosaurs and has given his sculpture the general look of this animal that is widely accepted by scientists today. Juan's Spinosaurus is a very robust-looking animal with a crocodile-like head, rather bird-like neck, and typical, powerful theropod body and legs. Juan has given his Spino plenty of great skin detail, rib bones, neck scutes and wrinkles. It runs along on its included resin groundwork base, baring sharp teeth in its open jaws. It's a very realistic and just plain cool looking model kit. If I had one "beef" with it (Where's the beef?), I would say that the sail itself looks a little too perfect - too symmetrical, something that not seen in nature. There's a lot of debate about what the sail looked like, so I'm not saying it's wrong, but just that it looks like something a talented dinosaur sculptor made instead of something nature made. This new beauty from Alonso Studio is part of the "African Predators" series with more to follow, plus Alonso already offers several other meat-eating dinosaur models like T. rex. **Juan Carlos Alonso, 7100 SW 60 St. Miami, Florida 33143. (305) 669-1540** jc@alonso-miami.com.

Our time together always goes by so quickly. On a final note, be sure and check out www.healthstones.com for a complete listing of all the beautiful Japan dinosaur models kits at reasonable prices that they sell there.





The Best Four Days in Gaming...Indy Style!

This month in the Gamer's Realm we are going to give the lowdown on the single largest gaming convention anywhere in the known universe (well, as far as we know), Gen Con. This year Gen Con hails from Indianapolis, Ind., in its new digs at the Indiana Center.

Let me start off with a brief introduction. My name is Fred Jandt, and besides being an Associate Editor for Model Retailer Magazine, I am also an avid game designer, writer and player. I formerly worked as Creative Director at West End Games before I found my way back home to America's Dairyland.

Now that's enough about me. For those of you new to gaming, or more specifically adventure gaming, I am going to give you a brief primer about gaming and Gen Con before we get into the description of this year's event.

What the heck is "Gaming"?

When people use the term "gaming" they most often refer to roleplaying games (Dungeons & Dragons, Vampire: The Masquerade), collectible (or trading) card games (Yu-Gi-Oh, Magic: The Gathering), table top miniature games (Warhammer, Warhammer 40,000), collectible miniature games (MageKnight, HeroClix), or war games (Panzer Grenadier, Against the Reich). Board games and non-collectible card games could (and often are) also covered under the "gaming" umbrella.

Gen Con, started in Lake Geneva, Wis., in the 1970s and is the world's largest gaming convention, offering a place to come, meet other gamers, buy the latest products (or find some rare addition to your collection) and most importantly, play games! After over two decades in Wisconsin, moving from Lake Geneva to UW Parkside and eventually into the Midwest Express Center in Milwaukee, the show outgrew its original home and its new owner, former Wizards of the Coast head man Peter Adkison, moved the show to Indianapolis. And what a great move that was!

Gen Con opened its doors in Indy on Thursday, July 24 and ran through Sunday, July 27 with over 25,000 atten-



Decipher had several Lord of the Rings stars autographing at its booth throughout the show.



Brad Dourif (Grima, Saruman's stooge in The Two Towers) chatted with attendees while signing his autograph for them.



Wizards of the Coast's new miniature game was drawing lots of stares (and drools) at the show.

dees throughout the four-day event. Overall it was a stunning success. Whenever a convention the size of Gen Con moves to a new location, the show staff expects there to be a drop in attendance, but not only did this year's show not have a drop, it actually gained people over the number of attendees from last year!

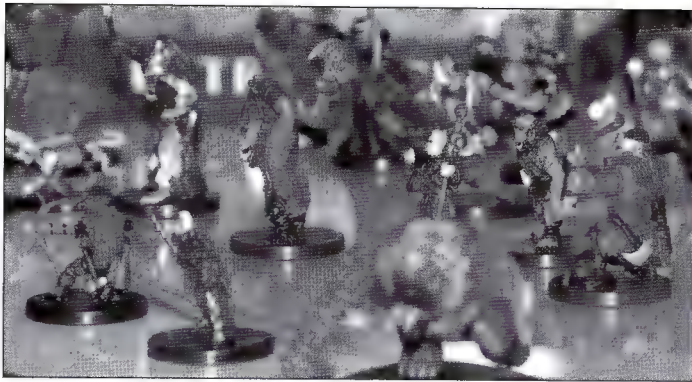
The major stumbling block and complaint people had about the show was the poor way registration was handled. Computer failures combined with the unexpected flood of attendees caused the line to get into the show to be backed up out of the entry way and around the Indiana Center.

Some people waited on line for hours just to get in the front doors. This, coupled with the hot weather the weekend of the show left many people upset. Gen Con owner, Peter Adkison, personally did what he could to alleviate the situation when it reached a fever pitch (literally and figuratively) on Saturday by walking the line and handing out over 1,000 free passes to those standing outside. Gen Con has also offered a refund for anyone stuck online at the show. Check out its Web site, www.gencon.com, for more information.

Everything and the Kitchen Sink

For the uninitiated, the centerpiece to Gen Con is clearly the exhibit hall. This is where all the various manufacturers display and sell their latest products. Manufacturers aren't alone, however, as game distributors, retail stores and even chain stores (such as Waldenbooks) have booths at the show.

It is said nature abhors a vacuum and with the exhibit hall expanded this year, Gen Con proved no exception. Some of the most interesting (and strangest) booths could be seen at the show, including the U.S. Army who offered free Web access along with information on enlistment, the Arnold Palmer Golf Game booth that, while sparse in dec-



Here are some of the new pre-painted minis offered by Wizards.

oration, proved to be a hit (no pun intended) with many of the attendees, and even some big computer and video game manufacturers.

The most impressive booth had to be the Upper Deck monolith, which dominated the backside of the hall and clearly established its presence with continual demos of not only Yu-Gi-Oh, but also its upcoming Marvel Comics trading card game.

Show Highlights

Gen Con is the place to be if you are a game manufacturer. This is the place everyone congregates to each year to see the newest offerings from their favorite company and hear the latest industry buzz. Here is a rundown by company of what was hot at the show:

- **Malhavoc Press:** Part of White Wolf's Sword and Sorcery Studios, Dungeons & Dragons Third Edition designer, Monte Cook's Malhavoc Press was the darling of the ball with its Arcana Unearthed alternate player's handbook for the d20 system (the open gaming system for use with Dungeons & Dragons 3.0). It vanished almost instantly from the table once the doors opened and would sell out almost as quickly when a rush order of replacements was unboxed.

- **Human Head Studios:** A Madison, Wis., based computer game company, Human Head bowed into the roleplaying game industry at this year's show with its Redhurst Academy d20 supplement. Led by veteran game designer, Matt Forbeck, the Human Head team put together a beautiful introduction to a school for wizardry along the lines of that attended by a certain Mr. Potter. For any of his fans out there, this one is worth a look-see.

- **AEG:** Alderac Entertainment Group was demoing its new Initial D collectible card game based on a Japanese car racing anime, but people flocked to its booth for one reason and one reason alone...Stargate SG-1! The first role-



The exhibit hall aisles were only clear before the show opened or after it closed.

playing game based on this hot sci-fi property was probably the largest release (physically) at the show, weighing in at over 450 hard-cover, full-color pages for \$50. The tome had everything you needed to get started playing alongside the members of SG-1 including bios, episode guides and complete rules.

- **WizKids:** While WizKids made some noise with its announcement of MageKnight 2.0 and its modifications to its system, nothing was lining up people at its booth like Creepy Freaks. Take your ordinary click base game (a la MageKnight or HeroClix), simplify the system way down, add some gross out creepy kid stuff and you have a potent new game on the market. While the adults may have been flocking to the newest Monte Cook release, kids 10 and under were locked around the Creepy Freaks tables. This will be one to keep an eye on.

- **Wizards of the Coast:** Wizards had two big announcements at the show. The first was the winner of last year's setting contest, Eberon, a new game setting for Dungeons & Dragons due out in 2004. The other was the introduction of its new line of Dungeons & Dragons pre-painted miniatures. Shown off in a display case at the Wizards' booth, these were drawing looks throughout the show.

- **White Wolf:** If the guys at White Wolf know how to do anything, it's draw attention to themselves. And do that they did at this year's Gen Con with the announcement that they are going to end all of their World of Darkness game lines. Yes, all of them. White Wolf announced that Judgment Day was coming to its lines in 2004, ending the run of Vampire, Mage, Werewolf, Mummy, Hunter, Wraith, Demon and Changeling game lines. Wrapped up in four hardcovers released throughout early next year, this would pave the way for an all-new World of Darkness due to release in August of 2004.

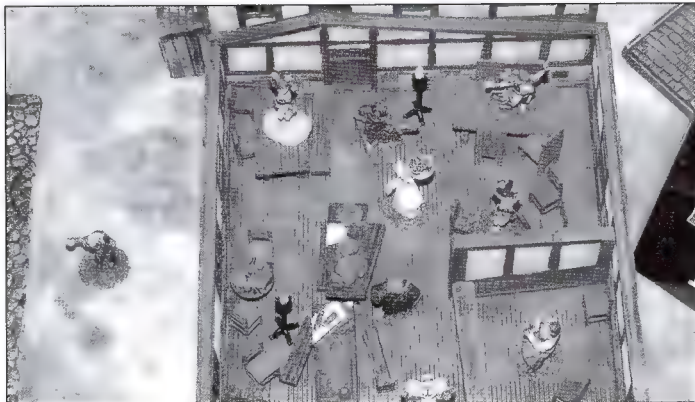
• Continued Next Page •



The Armor Cast table was filled with great modeling ideas.



Including giant mechs...and (next page)



...And fantasy inns!

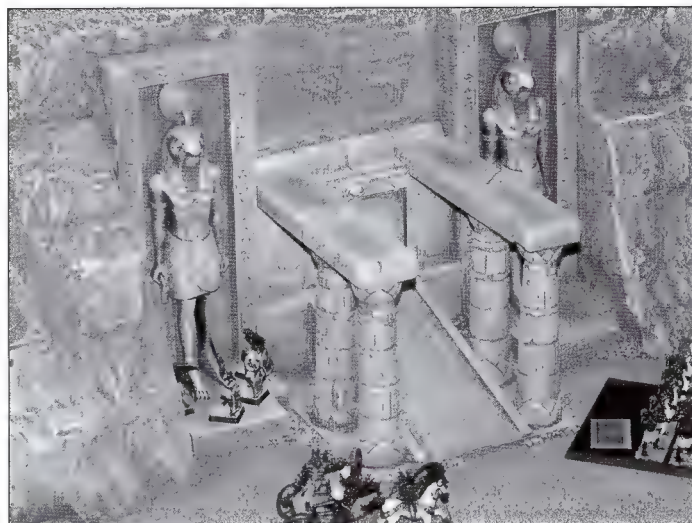
Indy Style

All in all, Gen Con 2003 was a much better show than previous years if for no other reason than that the people of Indianapolis truly went out of their way for all of the attendees. Several of the local restaurants offered Gen Con specials or stayed open later to accommodate the gaming hours. Almost all of the places within walking distance of the show had "Welcome Gen Con Attendees!" or similar signs posted. I even had a nice little old lady stop me and ask what was going on at the show before mentioning that she thought she might go check it out herself. I really can't say enough about how nice the folks of Indianapolis treated all those involved.

Next year the show will again hail from the Indiana Center, August 19-24. If you are in the area and have never been to Gen Con before, I urge you to drive down for the day and go check it out. You'll probably be surprised how much fun you have.



You can find anything at Gen Con from Mount Olympus...(above)...to Ancient Egypt (below)



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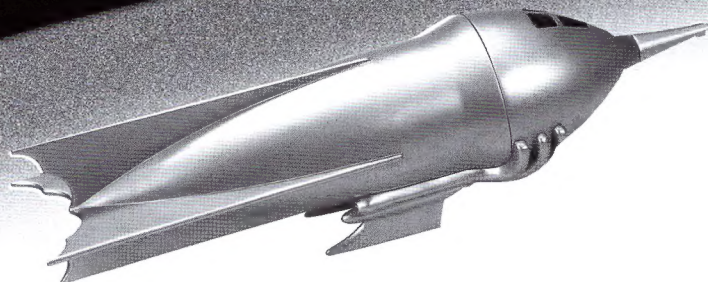
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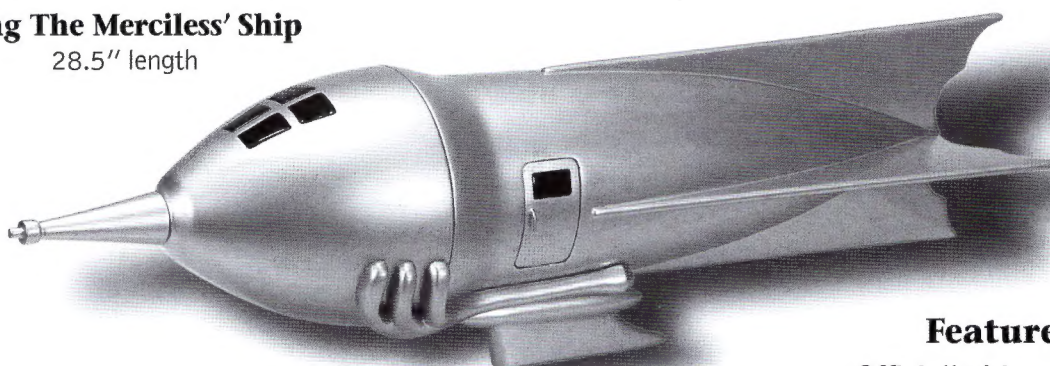
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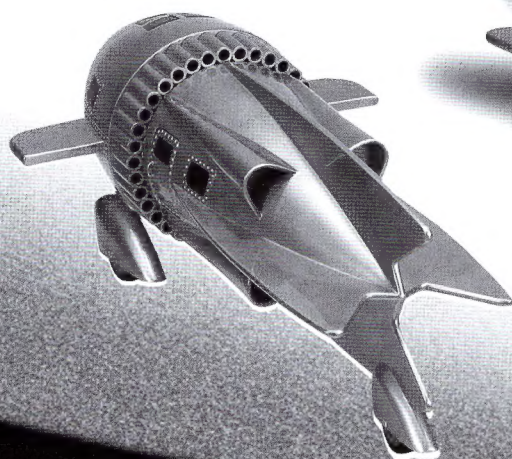
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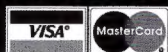
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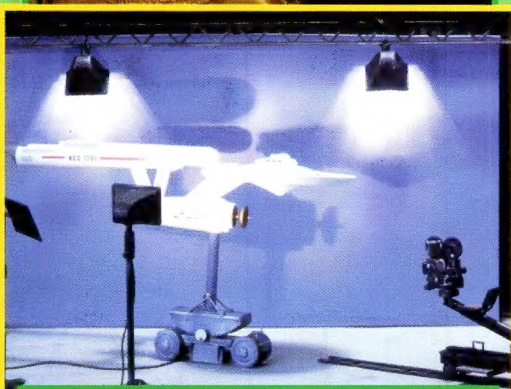
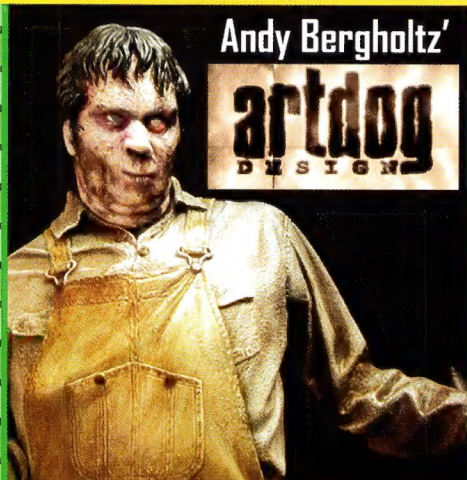
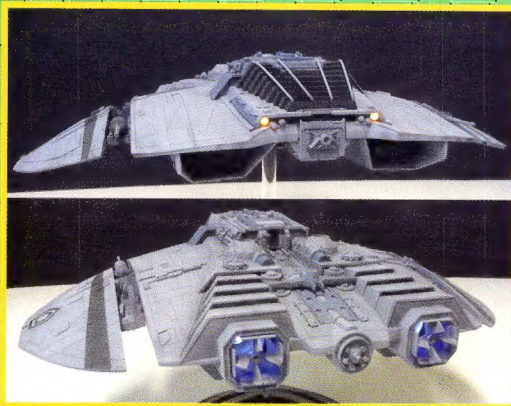
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Check out the contents below to see what we're putting together for you in our next issue!

All this and more (final contents may differ) in Issue #56, shipping the first week of April!

<http://www.modelersresource.com>



Cylon Raider...

Jim Key is back with a scratchbuilt Cylon Raider for all you hardware fans!

Artdog Design!

Join Norm Piatt as he chats it up with the Big Dog himself, sculptor and artist extraordinaire, Andy Bergholtz!

Star Trekking to Stage Nine

Hilber is back and he's created a special effects stage miniature!

Pirate Princess of Quite a Lot!

The Morgans are back with a Pirate Princess who seems to have everything she needs!

The Happy Couple...

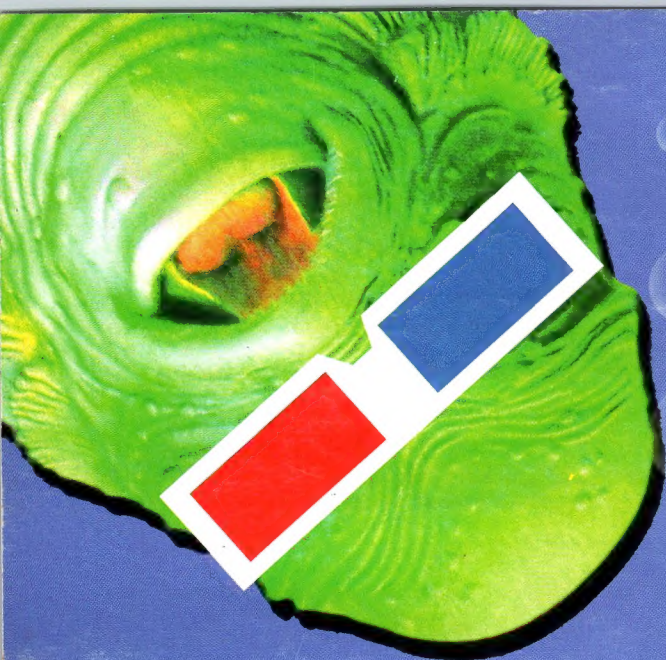
Phil Sera is back with a couple of resin busts that will knock your socks off! Join him as he takes his brush and unique painting stylings to Mr. & Mrs.!

Life-Size Gollum!

Don't forget that Phil will be adapting his painting techniques to a 1:1 scale Gollum, coming your way sooner than soon!

Casey Love

Sculpts his own version of the Hulk and offers plenty of pictures, tips and techniques of the process for all you sculptors out there! Look for this two-part article coming soon!



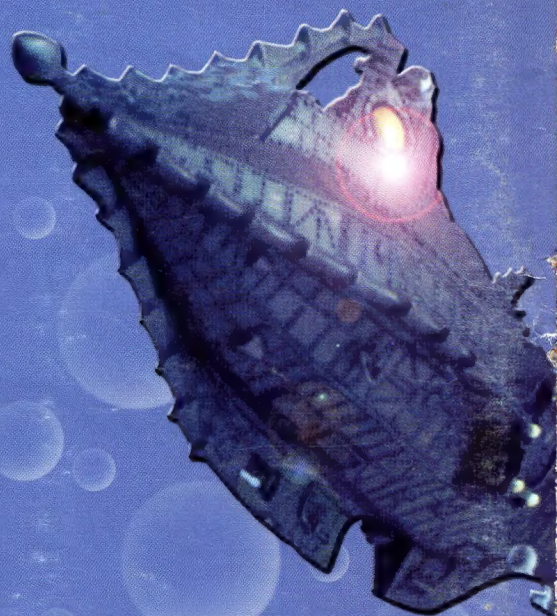
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